

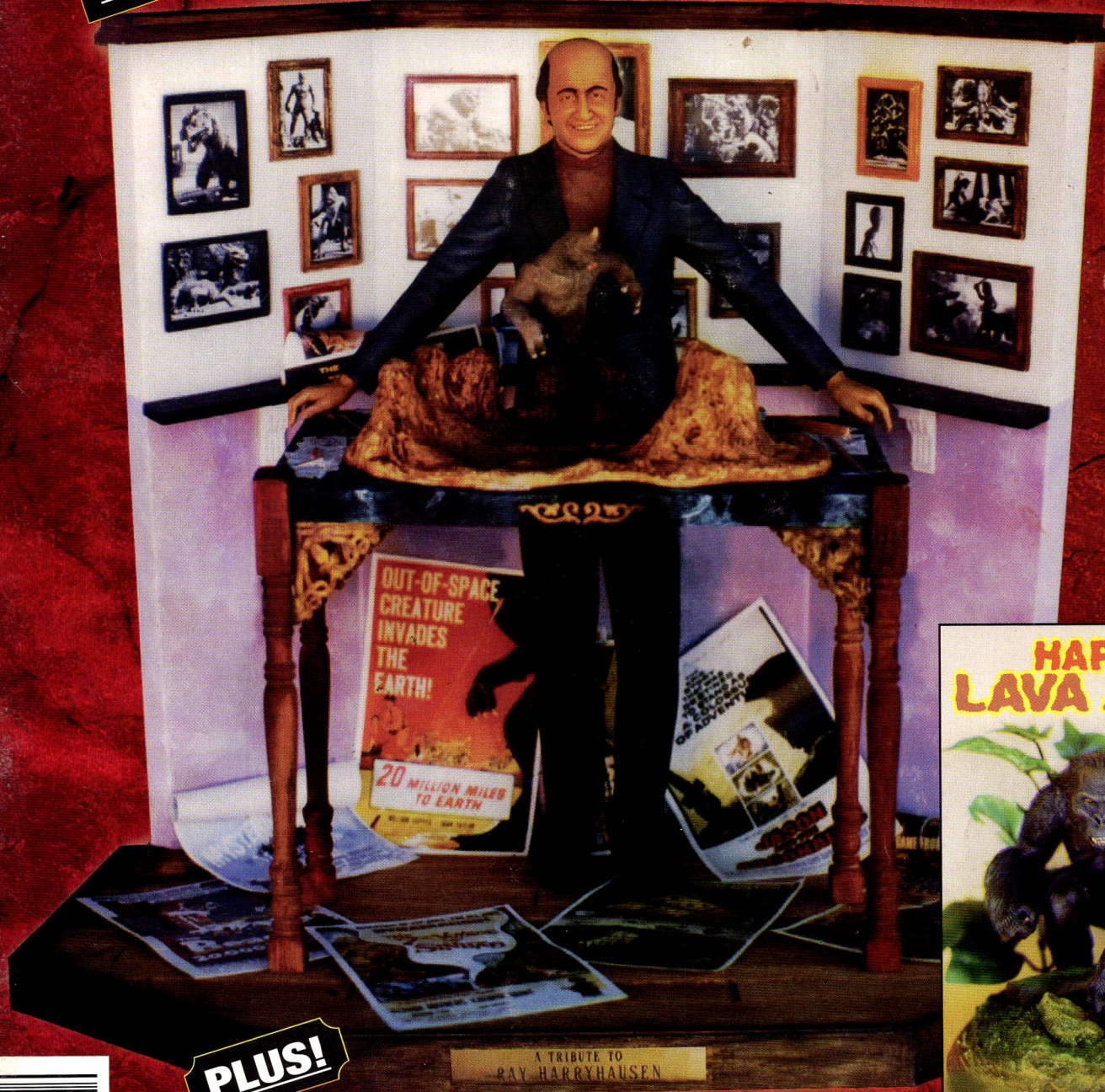
The **Modeler's Resource**

\$5.95 USA / \$8.35 Canada
Issue #14

"For the Sci-Fi, Fantasy, Vehicular & Figure Kit Builder"

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ISSUE!**

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RAY HARRYHAUSEN**



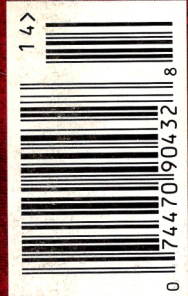
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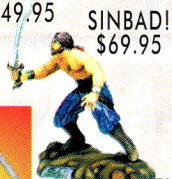
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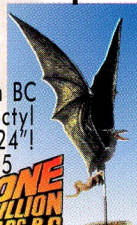


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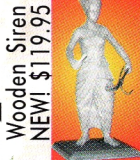
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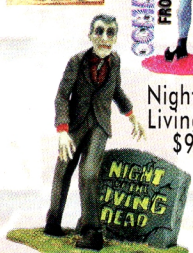
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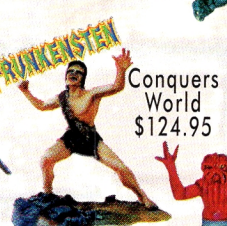
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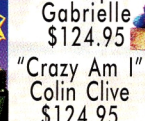
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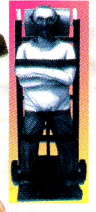
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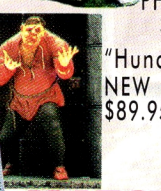
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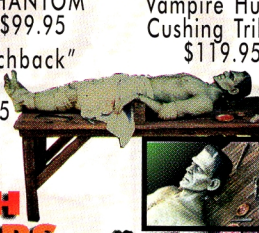
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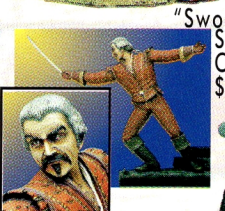
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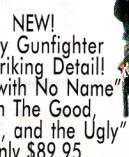
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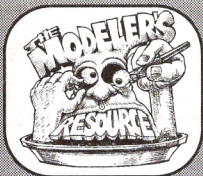
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Issue #14 - Jan/Feb 1997

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RECAST KITS

With respect to all resin and limited-run kits submitted for review: The publisher cannot accept responsibility for kits which are subsequently found to have been copied without permission from the original sculptor (recast). Any complaints will, however, be investigated and any offenders will be excluded from future issues of this magazine.

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You, the reader, are as important to us as our advertisers. Because of this, we try to handle any and all readers' complaints promptly and carefully. If, within a reasonable period of time, you do not receive the merchandise you ordered or an adequate reply from a company or individual advertising within these pages, please write us (no calls). In your correspondence with us, please explain in detail exactly what you ordered and the amount of money you sent (be as specific as possible). We will forward your complaints to the advertiser for action. If no reply or action is obtained, we will no longer accept advertising from that particular advertiser.

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COVER STORY

TRIBUTE TO RAY HARRYHAUSEN

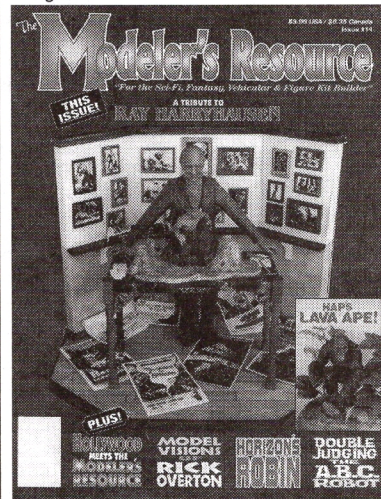
by Bill Craft

52

This issue's cover highlights the latest in Harryhausen kits. A joint venture by Bill Craft and Pat Delaney, this tribute kit captures the feel of Ray off-camera as he contemplates his stop-motion Cyclops. Find out how the kit was designed...

Kit built/painted by Bill Craft & Pat Delaney.

Photo by Bill Craft © 1997, The Modeler's Resource. All rights reserved.



Cover Inset Photo:
HAP's new Lava Ape, covered this issue by Fred DeRuvo.

Pictured Lava Ape kit built/painted by Fred DeRuvo. Photo by Fred DeRuvo, © 1997 The Modeler's Resource. All rights reserved.

Cover Design/Layout:

Bill "The Craftbeast" Craft, Craftbeast Designs, © 1997 The Modeler's Resource. All rights reserved.

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Join John as he tackles a Godzilla VS Angurus diorama...

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16

Do you see yourself or someone you know in this article?

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Join the fun for a behind-the scenes look at Fred DeRuvo and the hobby he enjoys so much, Hollywood style.

MODEL VISIONS

OF RICK OVERTON

with Jim Bertges

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HAP'S LAVA APE!

By Fred DeRuvo

36

Heroes From Another Planet has a new ape kit and it's killer! Join Fred as he creates a jungle-like setting to make it feel right at home...

LAYERING COLORS

by Bob Egrini

50

Find out how to layer colors effectively, using Golden Artist Airbrush Colors and Lindberg's iD4 Alien

Well, doggone it, here we are again and it's 1997 - Happy New Year! You are reading the first of our bimonthly issues since we

became a full-fledged magazine. That's right, bimonthly.

It's exciting for us to be making the jump to bimonthly because we have tons that we want to share with you and the quarterly format just doesn't cut it for us especially when it comes to new kit releases and shows. We know that many of you are of the same mind because the number one request we receive is to come out more often. Going six times per year is a definite start. While we don't plan on stopping with that, we're taking it one step at a time. There is no point in growing too fast only to wind up falling down and not being able to get back up, so this will work for now.

To that end, I'd like to give a big thumbs up to all of my regular writers who have said, "Go for it!" All of them have pretty much committed themselves to continue providing articles that will keep us going bimonthly. We can't do it without their help. I'd also like to thank a very special woman who keeps me organized and on track. Without my wife, Silvia, I'd be spending most of my time wading through paperwork and not getting a lot more done. She's a phenomenal Office Manager and she likes models. What could be better? Thanks for being an equal part of all this, hon.

The response we received from last issue exceeded our expectations and it wasn't long before we completely sold out of issue #13. While you may still be able to find this issue in stores, we do not have anymore available directly from us. We're glad that we're giving you what you want and need in order to make your model-building more fun and rewarding. All of last issue's articles were great and when you scan the contents of this issue, you

can see that the trend continues. We're loaded with modeling stuff!

Probably one of the biggest news bits (though not the only one - check out **Coming at You!** this issue), is on the cover. An all new model kit devoted to the innovator of Stop-Motion Animation, Ray Harryhausen. The kit is very large and very detailed. The concept was Bill Craft's, who enlisted the sculpting services of Pat Delaney to render Mr. Harryhausen. Bill also presents an article on how the kit was actually created. You'll enjoy reading about it.

Mike Fredericks offers his own pictorial highlighting many of the kits that have been created in the images of Ray's own creations.

Beyond all of this, we've got our regular features and 'how-to' articles and reviews, as well as some great guest spot features. John Tucky (not taking any time off from his regular writing duties at *Kitbuilders*), presents an article on one of his favorite radioactive lizards - you guessed it - Godzilla VS Angurus. Check it out. I'd like to publicly thank Gordy Dutt for giving us the go-ahead to have John write this feature, since John is a regular staff writer for *Kitbuilders* magazine. Thanks, Gordy! It's much appreciated. Thank you too, John, for your willingness and interest.

Also included this issue is a hilarious "guide" to preserving your sanity when dealing with the idiosyncrasies of the modeler in your home. This by a seasoned observer herself. Kathy Koecke shares personal insights into making a relationship work when you find yourself becoming a model widow(er). I'm sure it'll strike a chord with you.

HAP (Heroes From Another Planet) offers a number of kits, one of which is their new **Lava Ape**. This is a totally fun kit to build and customize. I do a 'how-to' and also scratchbuild a base for the kit. What's a kit without a base, right Steve?

If you've purchased the new **ABC War Robot**, but haven't painted it yet, this issue provides you with



two methods for accomplishing that. Tom G. takes you through the process in his **Beyond the Bare Bones** column, while Steve Goodrich takes you down the "chalking" path **In the Arena**. Both articles are replete with color pictures.

A word to our advertisers: Just wanted to let you know how much we appreciate your business.

It's certainly one of the things that guarantees the continued growth and success of this magazine. We know, though, that we have disappointed a number of you by not being able to provide you with ad space because none was reserved ahead of time. The difficulty is that we only set aside a certain number of pages for ads in each issue and it is our preference not to drop or cut articles to make room for ads. When this space is gone, it's gone, plain and simple. The best thing to do is call ahead and reserve space. This will guarantee that your ad will run. Our deadlines are mainly in place, so that after you have reserved your space, you'll know when we need to have your ads. They're not there as a reference to simply send an ad by a certain date, without reserving first. Thanks ahead of time and we look forward to serving you and taking care of some of your advertising needs in the future.

That's about it for now. We've got the latest news, "how-tos" and exclusives for you. Enjoy this issue. Take care. Bye, bye then. We'll see you promptly next time.

Fred DeJure

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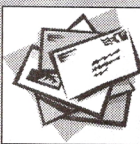
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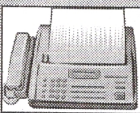
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Kits sent for Review

Sample kits for review are welcome and appreciated. We would prefer to utilize each kit received to its fullest potential. With this in mind, whenever possible, it is our desire to use sample kits as centerpieces in detailed 'how-to' articles, as opposed to doing a simple review.

Please submit sample kits to: **The Modeler's Resource, Samples, 1141 Holly Avenue, Clovis, CA 93611-6210**

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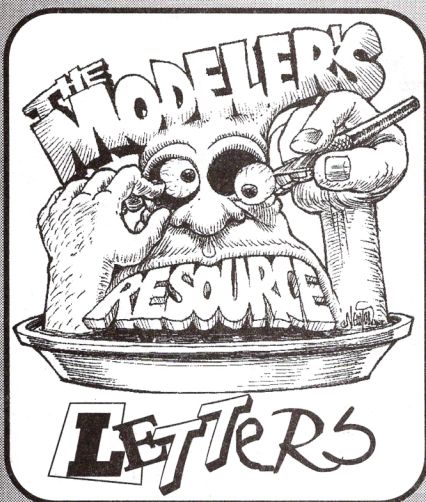
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Dear Modeler's Resource,

I just wanted to tell you that you are doing a great job. Every issue is full of excellent articles, pictures and ads. I have only been in the hobby for about two years, so your 'how-to' articles have been extremely helpful. Each one I read I learn something new, which has helped me a lot.

Enclosed are some photos. I hope you can fit some into a future kit Spotlight. Thanks for the great magazine.

Emil J. Smicklas, Glenwood, IL

Dear Emil,

Thank you for writing. As I was looking at the photos of your kits, I couldn't help thinking, "you've only been in the hobby two years and you're producing quality build-ups and paint jobs like this? Fantastic." Thanks for sharing your thoughts and your pictures with us, a few of which we did get into this issue's "Kit Spotlight." Much appreciated.

Dear Modeler's Resource,

Enclosed please find a check for \$20.00 to renew my subscription.

Your magazine is very good and getting better. One of my pet peeves with regards to "garage kit" magazines is occasional poor editing (misspelled words, incomplete sentences, etc.) - yours shines in this area.

I'm surprised there hasn't been more coverage in these mags on the Polar Lights/Cinemodels reissues though.

Thanks again.

Patrick Shannon, Millbrae, CA

Dear Patrick,

Thanks for renewing and writing. Your pet peeve happens to be ours as well. The only trouble is, it seems that no matter how hard we try, we still can find at least one error in every issue. We'll keep at it, though.

As far as Polar Lights goes, check this issue's "COMING AT YOU!" section for a nice surprise.

Dear Modeler's Resource,

Thirteen is suppose to be an unlucky number. But with issue thirteen, you have dispelled that myth. Issue 13 was your best yet.

I started reading (The) Modeler's Resource since about issue 6 or 7 and I must

say, it has gotten better and better. I enjoy the articles and the color photos.

Up to this point, I felt that Gordy Dutt's *Kitbuilders* and Mr. Terry Webb and David Fisher's *Amazing Figure Modeler* magazines were the best in the figure model industry. But now, *The Modeler's Resource* is right up there with both of them.

Enclosed is a check for a two-year subscription. Your last issue sold me. Keep up the good work.

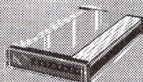
Sincerely, Colin Reilly, Floral Park, NY

Dear Colin,

Thanks much for taking the time to jot us your thoughts. Issue 13 was a major hit. The cover, laid out by Bill Craft, was very dynamic and literally jumped off the shelves into folks hands. The articles were also very well done and we are extremely grateful to our staff of able-bodied writers who regularly share their wisdom and expertise so that we can improve our own modeling experience.

I think with the switch to bi-monthly, we'll be in an even better position to satisfy the ever-increasing hunger of modelers.

Thanks again for writing.



E-MAIL ZONE

Your magazine kicks ass! I need a subscription!

The October issue actually has a picture of me in it! Page 19, MMP3 coverage: photo #17. Scott Leberecht, San Francisco, CA

Hi Scott,

Thanks for the heartfelt compliment. That's certainly appreciated. Enjoy your subscription.

That original creation of yours in the picture looks cool enough to cast and sell as a kit. What do you think? (We're all ready to hear more about that sculpture and Scott in an upcoming profile that will appear in the pages of *The Modeler's Resource* soon - Ed)

~Letters to the Editor~

We appreciate your comments to us and we welcome every letter, fax and e-mail. All letters become the property of *The Modeler's Resource* (and cannot be returned) and are subject to editing and condensation. Correspondence that is not signed, will not be printed.

If you do not want any or all of your letter published, please indicate this somewhere in your letter, clearly. Thank you.

The Modeler's Resource

is proud to announce the upcoming, exclusive release of the first in our series of 'Girl Next Door' kits...

"Sitting Pretty"

exquisitely sculpted by
John Dennett

expertly cast by
Mike Wowczuk

Look for it...Spring of 1997

I found your magazine for the first time back in October. I was very impressed with the content and I never knew kits like the ones featured existed. I am hoping to take advantage of some of your advertisers and see if I can get my hands on some of these kits. I believe your next issue is due in January. I can't wait. Thank you.

TrevinoAlex

Hi Alex,

Thanks for writing. Enjoy this issue!

Hi Fred,

Just wanted to let you know that I'm delighted you are going bimonthly with *The Modeler's Resource*. Now I won't have to wait so long for my model mag fix.

I also wanted to say how much I like the **Across the Pond** section. As I'm from Ireland, I was really up with the garage kit scene in England. I moved here to the US last Jan so I don't want to miss any of the exciting kits from the UK. I have just subscribed to **DRONE** and Andrew Hall does a great job on both the fanzine and the **Across the Pond** column.

Anyway, you probably won't have time to read this as you will be so busy getting the Resource up to 6 issues per year. Best of Luck and keep up the good work.

Regards, John Archdeacon

Hi John,

Thanks for writing and we always have time to read the mail. Glad you're enjoying Andrew's column.

Fred -

Congratulations on going 6 times a year! The first magazine for our hobby to do so...It couldn't happen to a nicer guy or a better publication!

Take care -

Anthony Taylor
(Go Braves!)

Hi Anthony,

Thanks much!

GLAD to hear it!!! MR is fast becoming the best thing out there!!!

Truck

Glad to hear that *The Modeler's Resource* is going bimonthly! The magazine has always been a great source of reference as well as inspiration. I'm sure the excellent content won't suffer for the hopped up schedule. BEST OF LUCK.

PandaMD

That's fantastic news!! I'm a little disappointed that my 3 model mags (AFM, Kitbuilders and ModRes) all have arrived within 3 weeks. I love the mags, but they're all quarterly and it leaves a gap of 2 months without a new rag to read. Also, they all have the same "new kits" so there is a lot of overlap. If the bimonthly publication doesn't work out (I sure hope it does though!), I hope you might consider coordinating a better release schedule with the other publications.

Love your mag and will immediately up my subscription to a full 6 per year. Thanks!!

Marcus

We'll plan on being bimonthly and growing from there. Thanks to everyone's continued support and the constant demand for more.

Animé My Way

with Jerry Buchanan of Tom & Jerry Studio

Up in the sky! It's a bird!
It's a plane! It's...it's...no, it's
not Superman! It's the totally
wiggled-out, winged demon
from Japan, **Guy**.

I saw the prototype for
this kit at last year's Chiller
show and it totally blew me
away. **Streamline Pictures**
has done Japanimation model
enthusiasts a great service by
giving us an animation cel in
three dimensions with their
super-detailed resin kit of Guy.
He's in your typical heroic pose
- retractable wings fully out-
stretched, carrying his partner,
Raina, to safety. It comes in a
beautifully illustrated box that
gives you different views of the
finished kit and other useful
info such as dimensions, sculp-
tor (Wyatt Weed) and character
description. If you purchase
this kit, be prepared to shove a few kits out
of the way because it takes up some
space. Even though the figures are 1:12
scale, Guy has a twenty inch wingspan
which makes this kit really stand out in a
crowd of models.

For those who are not familiar with
the animation, the self-titled *Guy
Awakening of the Devil* and *Guy II -
Second Target* are Japanese animé flicks,
directed by Yorihsa Uchida and released
in the United States by A.D. Vision. They
combine sci-fi, fantasy and plenty of sex,
all-in-one, no, make that two video tapes.
Not created for the squeamish or under-
aged, these tapes contain some hair-raising animation
and original storylines that will keep you glued to the
TV.

If you are wondering who Guy is, he is your typi-
cal space pirate out to make a fast buck. Together with
his sidekick Raina, they travel the galaxy in search of
fame and fortune but they usually end up getting into
big trouble. And, by the way, don't get him angry or he
transforms into the beast you see on the box.

After getting this kit, I pulled out the tapes and
watched them again. By the time I got to the end of the
first, I was ready to write about the virtues of character
research because Guy in the animation was very dif-
ferent from Streamline's kit! The big difference was
that in the animation he was more feral-looking, with
slightly different body armor and bare feet! I decided
to watch the second tape just to be safe and sure
enough, he had miraculously grown boots, lost some
spikes and streamlined his armor. Maybe they
switched animators between the two episodes. Who
knows? The Streamline kit is based more on the sec-
ond video and looks better than the first version any-
way. The pose, attention to detail, overall balance
and symmetry make this kit a must for any Japanimation
freak or the typical modeler. Even if you do not see the
animation, this kit is still cool.

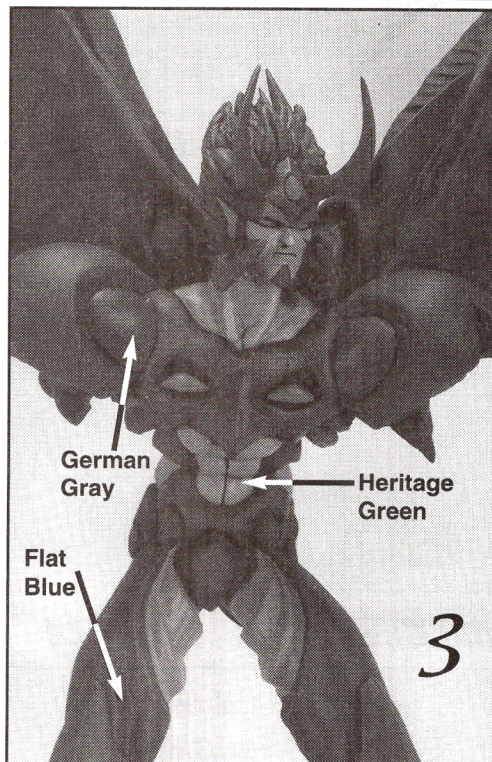
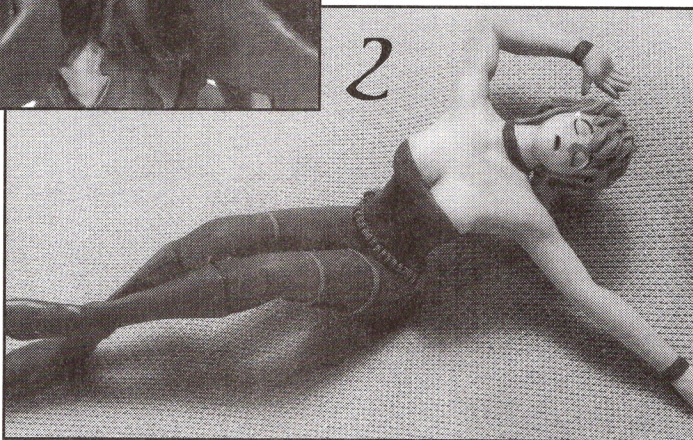
The kit consists of 20 soapy-smooth pieces that
require minimal cleanup. The only problems that I
found were seamlines and a few tiny pinholes here and
there that were easily taken care of with a little putty.
The people at Streamline have even gone out of their
way and pre-pinned the wings for you! Each wing has
a steel pin in it for perfect alignment which gets a big
thumbs up from me because I can't line a pin up worth
a darn. Speaking of lining up pins, let's talk about pin-
ning him to the base. The twenty inch wingspan
makes this kit just a little top-heavy, so pinning him to
the base is a must.

When I pin my figures to the base, I usually try to
make them detachable for ease in transportation. You
never know when you might have to lug a model
around. For pinning figures to a base, I use a tech-
nique that will just about guarantee perfect alignment
every time. The ideal base for this technique is one



where you can see impres-
sions of the character's feet
and one that is not very thick.
Guy is standing on a rocky
ledge and there are two foot-
print impressions where his
feet are supposed to go. This
base is also thin and hollow,
so it will work just fine.

First, I guess where
the pins should come out of
his feet and drill a hole into
each footprint on the base. I
drill all the way through the
base. I then 'tack' the figure to
the base with superglue. (By
'tack', I mean that I put a few
drops of superglue on the feet



and glue the figure to the base. Because I have not
used much superglue, I can easily pop the figure off
of the base later.) After the figure is glued to the base, I
drill from underneath the base into the figure's feet
using the holes in the base as guides. Two pieces of
brass rods are then glued into the holes in his feet.
Voilà! He can now stand up! I also pinned Guy at the
waist, shoulders, wrist, head and wings (because each

wing consists of two
pieces). I then com-
pletely assembled
him except for the
arms. This will allow
me to paint his sides
without the arms get-
ting in the way. Putty
work was minimal,
but there were some
mean breaks where
the head met the
body and the area
around his waist. To
fill these gaps, I used

Milliput™ which is a two-part epoxy putty. I also used
Milliput to sculpt some strands of hair that will connect
the hair on his head to the hair that hangs down his
back, (Fig 1). As for Raina, she only
consists of three pieces - head, body and
knife. The knife seemed pretty worthless
to me so I chose not to use it. She has a
pretty big offset mold line around the pa-
rameter of her body that needs to be sand-
ed away. When you sand her legs, be
careful not to sand away the straps
because they are small and can be easily
damaged. I pinned her head with a small
piece of brass wire and glued it to her
body with five-minute epoxy. Just a touch
of putty was needed around her neck
where the alignment was off.

Now, for the fun part - painting
these guys (no pun intended). Wyatt
Weed did a fantastic paint job for the box
art. If you just glanced at it, you would
think that it was a cel and not a model. He
achieved this effect by painting all the
shadows and highlights with ha8rd lines
and keeping it super clean. By this I mean that the
colors do not blend into each other. They have definite
boundaries much like an animation cel. I almost paint-
ed my kit this way and I started to think about different
viewing situations. What if the kit was lit from below?
All of those bright white highlights on top of the kit
would look out of place. What if the kit was viewed
from different angles? Then the hard lines might look
a bit strange. So, what I opted to do was give this kit
a super clean paint job, but use more airbrushing and
let natural light take a part in creating the shadows and
highlights. The look of mine will be less like a cel, but
when you are working in three dimensions, you have to
adjust your painting techniques accordingly.

Before you paint anything, do the research and
decide on a plan of attack. If you have access to the
videos, they are the best painting reference.
Magazines come in a close second. I try to plan my
painting to make it go as smoothly as possible. I decid-
ed to paint Raina first because she is small and rela-
tively easy to paint. I primed her with Floquil Gray
Figure primer first. Now, it can be argued that a white
primer will make the colors brighter, with which I total-
ly agree, but I did not want this to be a very bright kit
and I was all out of white primer. After letting the
primer cure for 24 hours, I mixed up the sacred skin
formula (Liquitex Raw Sienna, Burnt Sienna and
White) and laid down the skin tones. When the skin
tones were to my satisfaction, I sealed the paint with
Testors Flat Lacquer and let it dry overnight. In order
to airbrush her skin-tight suit, I masked off the skin
area with latex mold builder and proceeded to airbrush
the suit with a burgundy color I mixed up with Folkart
Red Violet and Napthol Red Light. To me, this one
color looked pretty boring, so after looking at the box
art, I decided to make her suit two-tone and painted the
back of it black. I painted the boots, belt and straps
with varying shades of Folkart Prussian Blue mixed
with White. It is said that Raina is a redhead but in the
animation her hair seems to be some weird shade of
purple. So, I used a color called, Dusty Mauve by
Apple Barrel Colors, mixed with a little Napthol Red
and brushed that on as a basecoat. I then washed the
hair with Tamiya Purple and drybrushed it with lighter

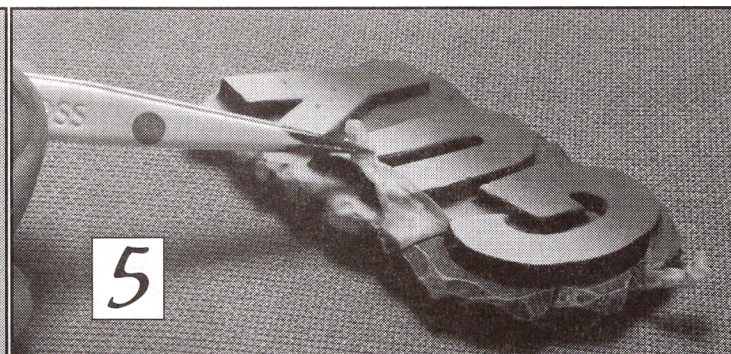
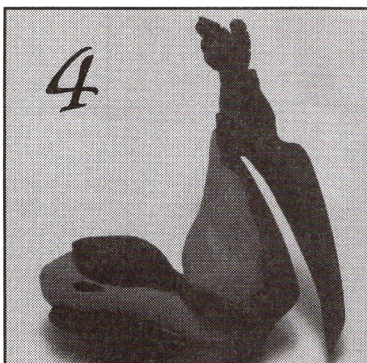


shades of the base color. Finally, I painted her neck and arm bands Red Violet and her eyelashes and eyebrows black. I then sealed the entire figure with Testors Flat, (Fig 2).

With Guy, I wanted to basecoat the kit with the most common color, which in this case happens to be blue. Since the majority of the kit will be blue, I tried to find a pre-mixed color so that if I ran out of paint somewhere in the middle I would not have to remix my colors to get a perfect match. The winning color turned out to be Tamiya Flat Blue. This color is weird because it airbrushes on a light blue when you hit it with Testors Flat Lacquer, the color darkens. After priming the figure, I decided to paint the body first and save the wings for last because they make good handles when you are painting the body. I mixed up a large amount of Tamiya Flat Blue by thinning it with Polly-S Thinner and airbrushed the entire figure. Be sure to turn the figure upside down and airbrush into all the nooks and crannies (there are plenty). I then mixed up a slightly lighter shade by adding Tamiya Flat White and hit all the high spots to simulate highlights. I sealed the figure with Testors Flat Lacquer which almost obliterated the highlights, but they were very subtle to begin with. I have noticed that the flat lacquer gives a slight sheen to most paint, so be careful if you have a kit with a lot of shading or drybrushing because the flat can sometimes muddy up the paint. Guy's armor is blue, but his 'soft parts' are a light, turquoise-green color. For this, I chose

Ceramcoat Heritage Green and brush painted all the appropriate areas (Fig 3). This paint goes on thin, so I had to apply two or three coats to get full coverage. To correct the mistakes that I made when painting the green and to also give the armor greater depth and separation, I used a fine-tipped brush and black paint to outline all the sections where the blue armor meets the green areas, (Fig 4). The chin piece, stripes on his cheeks, shoulder spikes and certain oval sections of his armor were then brush painted with Tamiya German Gray. The area around his eyes, the two chest cavities and the laser crystal on his forehead were painted with flat black. Each eye was painted white. I painted the crystal on his forehead white leaving a black outline around it and I painted the two chest crystals white. The white areas were then painted with Naphthol Red. The reason for the white undercoat is to brighten up the red. Try painting red on black. You will end up with a darker red unless you put on a few coats. I basecoated his hair with Apple Barrel Nutmeg Brown and gave it a wash of Liquitex Burnt Umber. When the wash was dry, I drybrushed the hair with a mixture of Nutmeg Brown and Folkart Lemon Custard (a bright yellow). If you lighten brown with white, you end up with a washed-out beige color. There are some really tight spots to paint on the head so have your touch-up paint ready. I usually use my airbrush paint mixture and a small brush to touch-up mistakes.

When the figure was pretty much finished, I coated him with Testors Flat and let him cure overnight.



was painted a light gray, washed with a darker gray and drybrushed with lighter shades of gray and white. The letters were painted white with black edges. The nameplate was masked with mold-builder and the letters were airbrushed with Naphthol Red and Folkart Yellow to get a two-tone effect with the red fading up into the yellow. I then removed the mask and touched up any mistakes (Fig 5).

Note: In the last issue, I said to peel the mask toward the freshly painted area. Well, this works some of the time. Basically, you should peel the mask any way that minimized removing your paint. The craft-type paints really do not have much bonding strength, so be careful when lifting the mask with these types of paint. A friend suggested using a razor blade to cut the mask away. If you do this, be careful not to let the blade slip and damage the paint. Sometimes when peeling the mask away, it will lift the paint all the way down to the resin. This usually happens in areas that did not get a good coat of primer. To fix this, I either press the remaining edges of the lifted paint down with tweezers or scrape the paint away. I then spray flat lacquer over the damaged area (the lacquer acts as sort of a clear primer). After the lacquer dries, I touch up the area with acrylic paint.

When Guy was completely finished, I placed Raina in his arms. Streamline's Guy is a first class kit all the way around. It is a good kit for beginners as well as professionals because it builds up easily and is not very difficult to paint. It also adds a splash of color to any model collection. And speaking of color, the sky is the limit on this kit. Paint him like an animation cel or make him look like he is from a live-action movie or better yet, come up with a totally different color scheme. Nothing is written in stone so make it fun and let Guy awaken the creative genius in you!

Now, for the easy part - the wings. I basecoated the wings with Tamiya German Gray using a wide, flat brush. Do not try to spread the paint too far because Tamiya paints dry quickly and you will end up lifting the paint. If you load the brush and paint in one direction, you should achieve a smooth finish.

After this was dry, I mixed up a wash of flat black and coated the backside of his wings to make them darker. To achieve highlights, I mixed up a lighter shade of German Gray by adding some Tamiya Flat White and some Higgins Purple Ink for a little variation in color. I airbrushed the insides of his wings in the same fashion. I wanted the center sections of the wing light and edges dark. For the finishing touches, I glued Guy's arms and shoulder spikes to his body. The base

A color picture of this kit and many more anime kits can be found in the Gremlins in the Garage picture gallery located at:

<http://www.gremlins.com>

For more information about Streamline Pictures modelwork products and video comics, contact them at their address listed in their ad this issue.

For more information about A.D. Vision products and videos, write to:

A.D. Vision
5750 Bintliff, Stet 217
Houston, TX 77036

Gremlin on the Loose!

Kit Reviews by Larry J. Brackney

Another issue and yet again, there's a Gremlin on the Loose! In this article, we'll be shining the spotlight on three recent releases, as well as giving you a few tips to tuck away in your bag of tricks. So, without further ado, let's get at those kits!

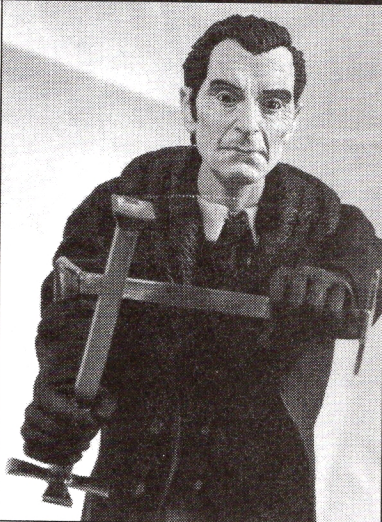
First, in the queue is **Monsters in Motion's** tribute to the late Peter Cushing. **Van Helsing** is a 1:6 scale kit of Cushing in one of his most famous roles from the 1958 classic, "Horror of Dracula." Jeff Yeagher handles the sculpting chores on this piece, which depicts Cushing as he appeared in the final scene of the film, striding forward with crossed candlesticks. The base features half of the marble floor design from the scene. While the kit was designed to interlock with **Monsters in Motion's** limited edition Christopher Lee kit, the sculpture is strong enough to stand on its own merits.

Van Helsing is comprised of 6 pink resin and 4 white metal parts. Most of the work needed to prep the kit is in seam and flash removal. The soles of Cushing's shoes required a fair amount of dremel work to remove excess resin. A significant seam ran the length of the main body section. Careful scraping was needed to prevent excessive damage to the subtle fabric texturing in the overcoat. Regardless of how careful you may be, some retexturing will be needed. To retexture **Van Helsing's** coat, I applied a thin layer of wet epoxy putty to the "damaged" areas, then daubed the putty with a crumpled piece of paper towel to blend it into the surrounding regions.

Breaklines at the neck and wrists were natural and required only a slight amount of puttying. There was no pinholing in any of the castings and I noted only a few bubbles in Cushing's ears, the coat tails and shoes. All were easily repaired. Overall, a fine casting job from the folks at MiM.

Sculpting quality is just a bit below par compared to Yeagher's outstanding work for Janus. The likeness to Cushing is spot on, unfortunately, the expression seems too deadpan. I'd expect a more grim expression, considering that **Van Helsing** is fighting the Prince of Darkness! Slight exaggeration in the browline and at the corners of the mouth might achieve the look that I think the forceful pose demands. Detailing in most of the clothing is fine and there are plenty of folds to airbrush and textures to drybrush. Unfortunately, the sculpting on Cushing's shoes is completely lacking. The shoes are essentially featureless and detract slightly from an otherwise strong sculpture.

Painting the kit is straightforward and color choices are made easier by the excellent instruction sheet by Fasano and D'Angelo. Perhaps the most interesting item to paint in the kit is the marbled base, which is a fairly accurate reproduction of the design glimpsed in the



film. I achieved a nice marble effect by priming the base black, then applying heavy washes of dark green to the appropriate panels. Once I had a nice mottled green section, I lightly painted grey, light green and black veins on the panel with a fine brush. I then rewashed the panel with my original dark green color to tone the veins down a bit. A gloss overcoat seals the "marble" and provides the appropriate luster.

While I didn't intend to discuss the companion **Chris Lee** kit at length here, I think it's important to make a few comments about how the two kits "interact." Connecting the two base halves together as intended, doesn't work well for a couple of reasons. In the film, **Van Helsing** advances on a fallen **Dracula** with crossed candlesticks. The **Cushing** kit pose is consistent, in that the figure is looking down slightly and would appear awkward when standing directly opposite **Lee**. More seriously, **Lee's** huge cape would almost entirely block the front view of **Cushing**! Those who apt for both kits will likely want to display them separately, or consider bashing the **Lee** kit into something closer to the final scene in the film. (I will likely do the latter, which will require expanding the base and modifying **Lee** substantially.)

At \$120, **Van Helsing** is one of the stronger entries in **Monsters in Motion's** "classic horror" line of kits. The pose really grabs the viewer's attention and the base complements the figure nicely. The kit works very well by itself, so collectors aren't required to purchase the **Lee** companion kit as well.

Take a moment to think about where garage kits are being produced these days and you might list Japan, Australia, Sweden, Canada, the United States, Great Britain and Mexico. Mexico?! Yes, Mexico. If you hang out at **Gremlins in the Garage** or attended last

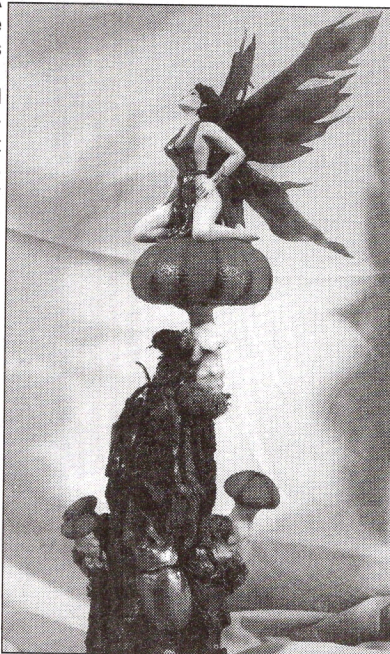
spring's Mad Model Party, it's unlikely that you missed the debut of an up-and-coming Mexican garage kit company, **Zotz**.

Voluptuous Tears is one of the more striking entries in **Zotz's** initial line-up of kits. The piece measures a bit over 2 feet tall and features a fairy

kneeling atop a mushroom. Rhino beetles scamper up the sides of a rotting log to reach the fairy. A sense of scale isn't really clear. I like to think of the sculpture as a 1:1 scale, however **Zotz** lists the kit as being in 1:8 scale, which would make the fairy human-sized and the beetles the size of large dogs!

Tears is made up of two hollow cast resin pieces for the log and mushroom cap, two resin beetle horns and two clear resin wings. The fairy is cast in one white resin piece. Cutting right to the chase, this is a builder's kit. Heavy seam lines on the fairy and mushroom required a good deal of work to remove and repair. Casting flaws in the fairy's bare skin, especially in the arms and hands, were repaired and smoothed out with epoxy putty. Fortunately, the clear resin wing castings, which come pre-pinning by the way, were flawless. Since I planned to paint the wings with transparent colors, any bubbles, breaks, or flaws would have been visible in the finished piece.

The hollow cast log was cast too thinly in some spots, resulting in a fair number of holes. Since the finished kit is



so tall, I felt that it was important to fill the lower part of the log with plaster. The numerous holes were patched so that the log was watertight for pouring. Since the beetles were cast as part of the the log, there was no undercutting beneath their legs. I carefully dremeled the resin "webbing" out from under the brittle legs, rebuilding broken or missing legs with putty as needed.

Honestly, I'd like to credit the sculptor for his or her ingenious use of fabrication, but unfortunately, the individual's name is not included in the instructions, packaging or in the Zotz on-line catalog in Gremlins! Nevertheless, much of the master sculpture for Tears was built from 100% Grade A organic material! It's a no-brainer that the log was constructed from, duh, a log! Likewise, actual rhino beetle carapaces were augmented with sculpted legs and attached to the log. Mushroom stems were sculpted, then topped off with sea urchin shells!

The real sculpting work on the kit is all in the fairy. Proportions for the kneeling fairy are all fine and she's sculpted with a nice figure, which is accentuated by her tunic. The clear resin wings are first-rate, with a pleasing asymmetric shape reminiscent of a butterfly.

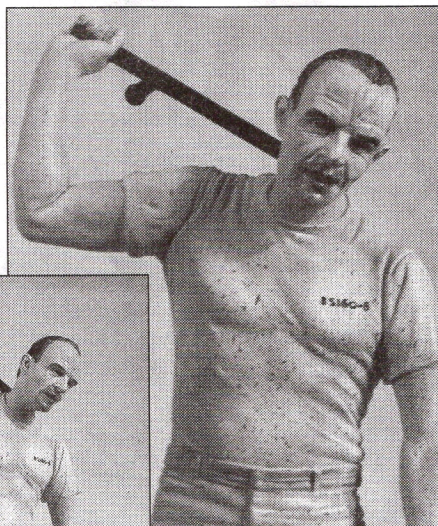
The fairy's face is somewhat plain, but acceptable. Careful painting can mask the fact that the fairy's left eye droops slightly. The nose and cheekbone structure may seem a bit odd at first, but it helps to remember that you're painting a fairy, not a human.

After a good deal of tedious prep work, we finally arrive at my favorite part of working on any garage kit - painting! I treated the wood by base coating with dark browns, followed by dry-brushing lighter shades of brown depending upon the wood texture. Once I had a decent base color scheme in place, I came back in with Bon Artiste Mediterranean stain for an authentic wood coloration.

The fairy was airbrushed using tried and true fleshtone techniques that Tom Gilliland has expounded upon in previous issues. For the tunic, I wanted a really exotic look. I first masked off the flesh areas with latex frisket and then basecoated the tunic with a dark green. I airbrushed lighter shades of green on the riased folds of the tunic and then shot the entire thing with a light coat of Polytranspar Shimmering Blue-Green. The net effect is a green tunic with a subtle metallic sheent.

The great thing about Polytranspar shimmering colors is that they look different as the light strikes them from different angles. They are truly unique paints! Being one to find a new trick and then abuse the heck out of it, I went ahead and shot the beetle shells (which I had painted in blacks and violets) with Shimmering Gold and the fronts of the fairy's wings with Shimmering Violet.

The back sides of the wings, I hit with a light coat of Tamiya Clear Blue, avoiding the edges and tips of the wings. I worked Polytranspar Violet into the base of the wings and extended violet "tentrls" out towards the wings tips. I edged the wings with Polytranspar Intense Red and applied spots of Polytranspar Burnt Umber all around the wings.



One obvious question: "Why the devil did that goofy gremlin paint one side of the wing with Shimmering Violet and the other side with a bunch of transparent colors?" Ah! Here's the trick: the shimmering paints really only show up when light is hitting them directly. If the kit is lit from the front, you can make out the pattern on the back of the wing in addition to a beautiful irridenscent glitter. When lit from the back,

the wings look entirely different and the vivid pattern really jumps out at you. In case you hadn't guessed, I'm really mad about these taxidermy paints and publically tip my hat to fellow Gremlin Art Antiporda for turning me on to them.

After that brief descent into painting dementia, what did I finally think of the kit? Well, honestly, I was not terribly pleased with the piece until I finally placed the fairy on the mushroom and attached her wings with a 5-minute epoxy glue. Wow! At that moment, all the hours sanding, carving, putting and cursing vanished from my mind. It's really a beautiful sculpture.

As I said, Voluptuous Tears is really a builder's kit. Since this is one of Zotz' early releases, I expect that casting quality will improve down the road. I do recommend it to confident hobbyists who are crazy about female kit, but beginners may want to look elsewhere. The good news is that the kit is reasonably priced at \$130. The bad news? As this article was going to press, I just learned that this and many other Zotz kits are sold out. Perhaps you'll luck out and find Voluptuous Tears in stock at your favorite kit retailer. In any event we can still look forward to what Zotz has in store for us in the near future.

Great Britain's **Killer Kits** continues to break ground, with the release of **The Good Doctor**, a 1:6 scale kit of Hannibal "The Cannibal" Lecter from the *Silence of the Lambs*. Sculptor Joe Bailey has opted to capture one of the more action-packed scenes from the film, Lecter's escape. While I only recieved the Lecter figure for review, it is my understanding that the completed kit will recreate a section of the cage and will feature a severely beaten Sgt. Boyle handcuffed to the bars.

Lecter is shipped in 5 cold cast resin pieces with all breaklines well planned. Seamlines were almost nonexistent. Some small airbubbles were present in one of the arms, Lecter's

nose and on both shoes. Clean-up proceeded swiftly and only a minor amount of additional putty work was needed at the right arm and waist sockets.

Bailey has really captured Lecter in mid-swing. The pose is faithfully reproduced from the film. The likeness to Anthony Hopkins is good, although the facial creases and wrinkles, particularly in the forehead, are slightly coarse. Sculpting of the clohting is on the mark, with folds in all the right places. One gets a good sense of Lecter's anatomy underneath the clothing. I was also delighted to see that Lecter's shoes do not have shoelaces, a detail that might easily have gone unnoticed.

As you might imagine, painting Lecter was really straightfoward. I began by airbrushing Lecter's clothing a uniform light gray. I continued by airbrushing successively lighter shades of gray over the raised areas of the clothing, cutting each layer with a little bit more ivory. I ended up by highlighting the clothing with pure ivory.

For Hannibal's fleshtones, I decided to play around a bit. Last issue (**sold out - Ed**), Tom Gilliland presented a terrific article on achieving realistic fleshtones. Those without airbrushes shouldn't feel left out, as they can achieve similar effects too! The first step is to basecoat the flesh areas in white. (If you use white primer, then you're already there!)

Slowly build up the fleshtones by applying thin washes. Begin with the lightest fleshtone and gradually cut in darker shades. Work the darker pigment into the hollows of the cheeks, eye sockets, ear cavities and wrinkles. Take some time to "push" darker colors around the surface using small circular motions to develop the mottled patterns that Tom described. Longs pulls of the brush will result in color streaking, which you want to avoid. The trick to really making this work is to use very thin washes of paint and take your time.

The complete two figure "Good Doctor" kit is slated to sell for \$175. Based on the quality of the Lecter figure, I suspect that *Silence of the Lamb* fans will want to keep an eye on this one. While Bryan Moore's "Hannibal on the Cart" will likely remain a "garage kit classic," Bailey's rendering is much more lifelike and dynamic.

That'll wrap things up for this column. Next time, we'll be digging into **Impact's Genocyber** kit, one of **Fewture's** recent releases, **Guillotina** and my better half will be taking a look at **Miniation's Battle Angel**. Who says women don't like garage kits?

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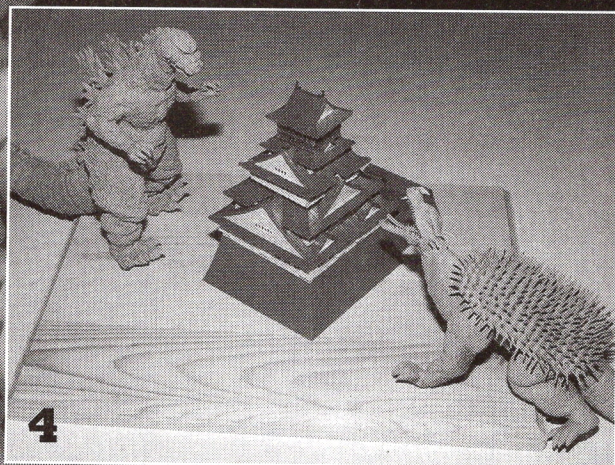
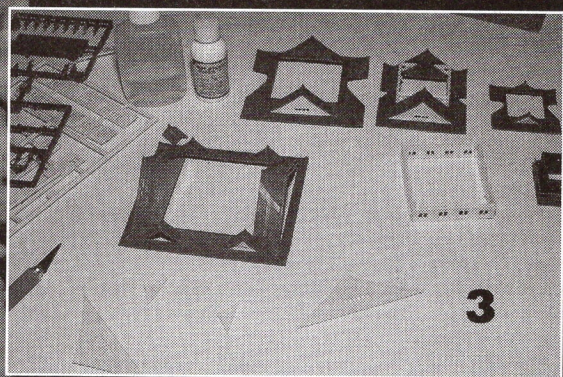
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FACTO EXTRA

by
John Tucky

Godzilla VS Angurus



Welcome to Facto Extra and let me begin by thanking Fred for having me as a guest writer. I have a confession to make... I'm in love with a certain giant green lizard, and I don't mean the Gila Monster. That's right, I got it bad for Godzilla. I even do an impression of his trumpeting roar (ask me if we ever meet). So, with this in mind, I'm sure you can understand why I'm doing another article on the Big Guy. This time out, it's a diorama from the second G movie, **Gigantis, The Fire Monster** released on American video as "Godzilla Raids Again" (I'd like to smack the ad guy who came up with that one).

In Gigantis, the big G goes up against Angurus, a spiked back dino who spends much of his time on all fours. Most of the action in Gigantis takes place in Osaka, another large city in Japan. It is at the Japanese landmark Osaka Castle that Godzilla dispatches Angurus, destroying most of the castle in the process.

For this diorama you will need three kits (**Photo #1**), the Kaiyodo "1955 Godzilla", "Angurus" (both vinyl) and the Doyusha "Osaka Castle" (styrene). The Osaka Castle came from Pony-Toy-Go-Round in Los Angeles. The Godzilla and Angurus kits can be ordered from X-O Facto (see the ad in this issue).

The kits are the three major set pieces on your base and before you can plan out the diorama you have to get an idea of how these set pieces best fit together. So, the first order of business is to build the three kits.

Begin by washing all the pieces in warm soapy water to remove any mold release. For Godzilla and Angurus follow your usual steps for building a vinyl kit; heat and trim the parts, glue them together in stages, add Plaster of Paris to the legs (if that is your preference), putty the seams (my new putty of choice is Magic Sculp... try it) and fill with foam or paper to maintain the shape of the kit.

The most tedious part of this project is building Angurus. You have to glue the spikes on individually (**Photo #2**) and there have got to be well over one hundred. Be careful of cutting the spikes off to close to their base, if you do, the bottom of the spikes will be too large for the holes on the back plate.

For the Osaka Castle kit, you'll want to use an Xacto knife to carefully cut off the parts as you build the individual sections of the castle (**Photo #3**). Sand down any defects which will not allow a clean fit. Test fit all parts before gluing. **DO NOT GLUE ALL THE LEVELS TOGETHER**, just build the individual floors and stack them up. I'll explain why later.

Once the three set pieces were built I chose a base (11" by 14") and moved the monsters and castle around to come up with the most aesthetically pleasing pose (**Photo #4**). Once I decided on the layout, I began adding levels to the base with strips of balsa wood. These levels would make up the sidewalk and foundation. Smaller strips were then added to create a walkway and define where the lawn would go (**Photo #5**). Spray the entire base with primer and paint the sidewalks and street. Use airbrushing or washes to add depth and weathering to the street and sidewalk. I simply used a dark gray wash thinned in areas with dabs of water

to create an uneven look.

Next, carefully cover the lawn area with a layer of white glue and sprinkle on Woodland Scenic Turf (**Photo #6**). Allow the glue to completely dry then brush off the extra turf. Spray with Scenic Cement to seal the grass. There may be spots that need touching up. Do this with either more glue and turf or by simply airbrush with a similar shade of green.

I painted the castle to match the photo on the box, using airbrushing for the overall colors (white on the walls and light blue on the roofs) and adding the detail by brush. For the stone foundation of the castle I used various shades of gray on individual stones and then used a Liquitex Wood Stain (Teak) to bring out the detail. Work in sections, brushing on the stain then wiping most of it away with either a paper towel or Q-tip.

To create the demolished look of the castle I began by taking the foundation and cutting away the section I wanted destroyed with the rotary blade of my Dremel. Wear goggles and safety gloves while using this tool! The rotary blade can severely rip into your skin or send a piece of plastic shooting into your eye like shrapnel from a grenade (colorful enough to make my point?).

Next, I attached the wall section of the first floor (**Photo #7**). Once the glue dried, I cut away the walls to correspond with cuts made in the foundation. Next, I measured and cut a balsa wood floor to fit between the foundation and the walls and glued it into place. Repeat this process for every level of the castle (**Photo #8**).

To create the rubble effect you will need three ingredients, Fine Woodland Scenic Ballast, Woodland Scenic Coal and a couple of old chunks of baked sculpy. Take the old sculpy chunks, place them in a baggy and smash them up with a hammer (**Photo #9**). The smashed sculpy will most resemble the random look of demolished concrete and rock. Glue the ruined Castle into place on the base then lay down a layer of white glue inside the foundation and around the outside of the destroyed section. Sprinkle on the rubble ingredients. Allow this first layer to dry and repeat the process. Add twisted wires, bits of the castle that you cut away earlier and pieces of shattered balsa to complete the effect (**Photo #10**).

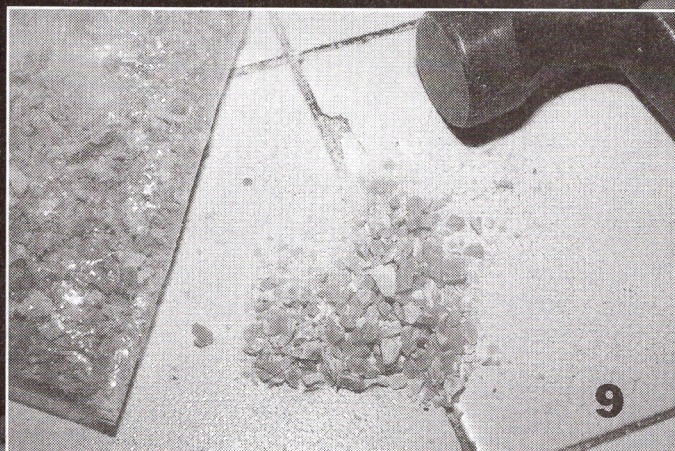
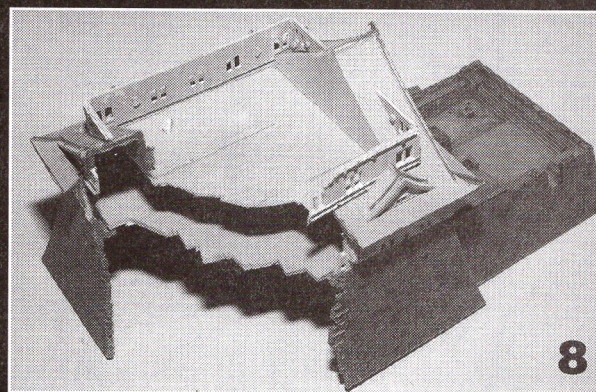
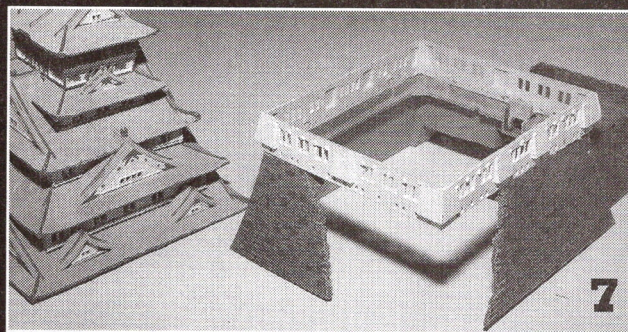
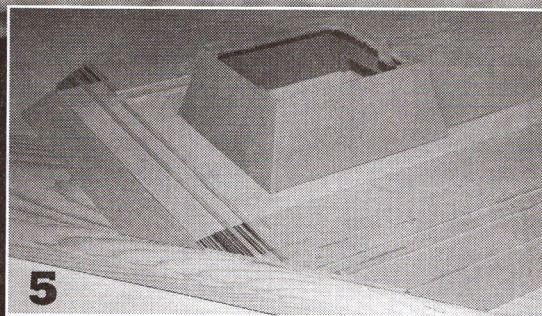
To complete the realistic feel around the castle add some Woodland Scenic tress and bushes, some street lights and signs and an N Scale vehicle or two.

Since Gigantis was in Black and White you can use your imagination to paint the monsters. One thing I like to do with these kits is to paint the inside of the mouths before gluing and putting the lower jaw into place. Then I'll mask the mouth and teeth with tape and do the overall airbrushing of the bodies, after which I'll remove the tape (**Photo #11**) and do the rest of the detail work.

For Angurus, I decided to go with an overall brown color with golden brown highlights. For the spikes I went with light ivory (**Photo #12**).

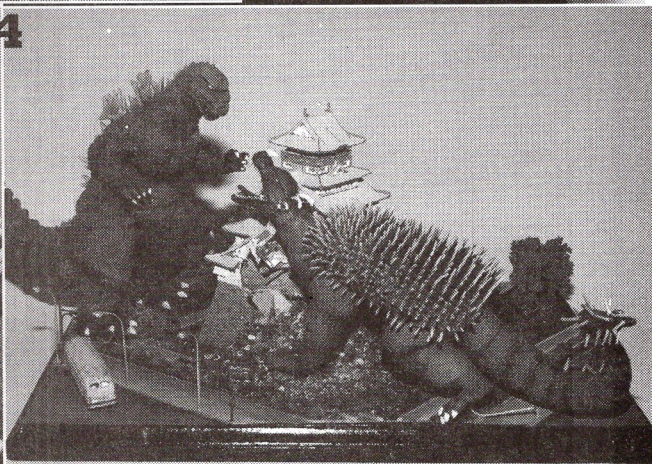
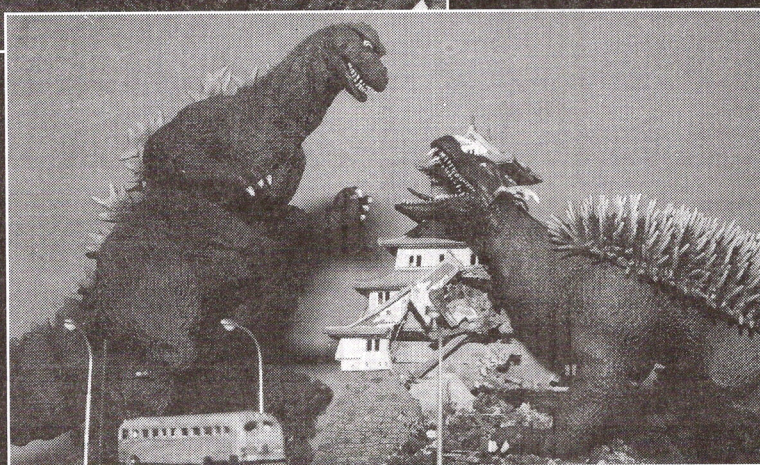
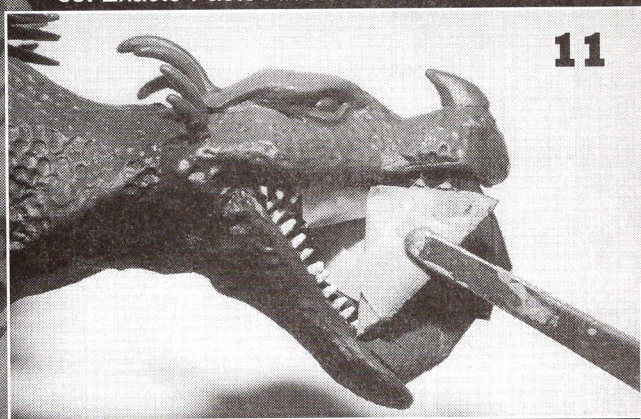
For Godzilla I went with a blue-grey (I get tired of green). For the fins I used Polytranspar Sailfish Blue with white highlights and then a thin layer off Glistening Blue.

Gloss the eyes and teeth and place the figures on the




base. And there you have it, the completed diorama (Photo 13-14).


But wait, over there in Kitbuilders Magazine #20... It's Rodan!!! Check out Kitbuilders for the latest Exacto Facto Article!




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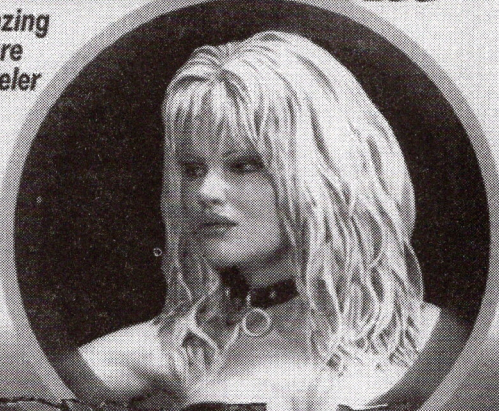
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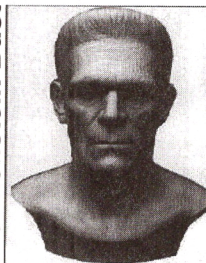
Vampirella Reclining 1/6 sc resin	160.00
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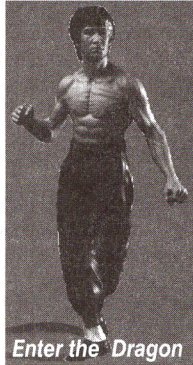
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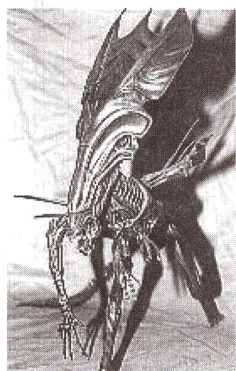
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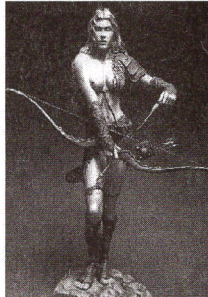
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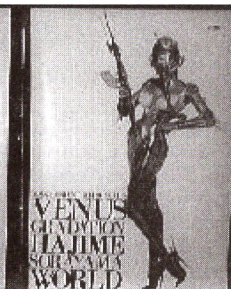
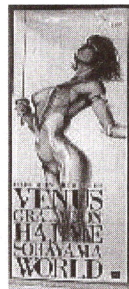
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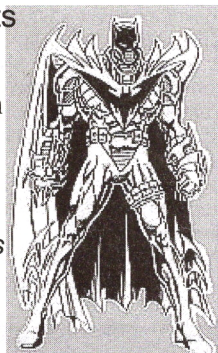
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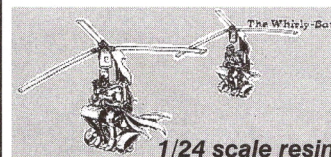
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You and Your Model Builder:



The Seasoned Observer's Guide to Survival

by Kathy Koecke

Art by Jonesy

Okay all you model building types, don't even bother looking here, because this little piece of literature isn't about you or your mania. I don't care what it says on the cover. The rest of this magazine is for you people, but this article is intended strictly for the benefit of the hundreds, maybe even thousands of women out there who are like me - we are model-building widows. While I have no doubt that there are, indeed, many model-building widows out there, and even though I truly do sympathize with all of them, the fact of the matter remains that the only perspective with which I am personally familiar is, obviously, the female perspective. So...well, you guys can feel free to give voice to your own pain, you're just gonna have to write your own story to do it. Besides, I just can't imagine any female behaving unreasonable in any situation. Really, I just can't...

Anyway, back to the widows thing: we model-building widows are strong, very strong; we need to be. While it might be possible to muster up a smattering of sympathy for those golf, football and fishing widows we all keep hearing so much about, our compassion is, by rights, restrained. After all, not only do these people get better press, they only have to contend with golf, football and fishing - past times with seasons of enforced limited duration. Model-building season is pretty much any darn time the model builder wants it to be. Need I say more?

While the typical model-building widow's life is, without question, a life filled with challenge, I must deal with challenge as you have never imagined it; Bruce, my own model builder, is not only an avid hobbyist, he is also part of the industry. Yep, he's a project engineer, employed by one of the country's leading replica companies. So, my guy is truly a model builder in every sense of the term.

I can tell you from personal experience that there are many times when life with a model builder can be interesting, thought-provoking, exasperating, or even downright infuriating, but still, Bruce and I share a relationship that works. So, in the interest of promoting harmony within other model-chal-

lenged relationships, I have put together what I believe to be a fine set of six basic guidelines for achieving and maintaining successful peaceful co-existence with your favorite model builder.

1. DON'T ever put the word "just" in front of the phrase, "model building." It makes them really cranky. To them, this is much more than a thoughtless slight uttered in ignorance. A remark like this it out and out blasphemy. Think of it this way: model builders don't care to hear "just model building" anymore than others of us would care to hear "just a mall," or "just Brad Pitt."

2. DON'T ever, unless you are fully prepared for the consequences, don't ever touch anything on the work table in the model builder's absence unless you have a valid reason, like for example, direct orders from God.

You see, one day not so long ago, I got into an argument with bubble plastic. I was trying to remove the damnable stuff from a recent purchase when the thought crossed my mind that there might well be some sort of useful doohickey or thingybobber on his work table -- does the term "work table" not conjure up images of a place where utilitarian doohickeys

and thingybobbers ought to be? So, I scanned the table top, quickly spotting some sort of pointy whatchajiggy, which I snatched up and used to force the bubble plastic into submission.

I carefully replaced the little gizmo and went on about my business. Later on, however, it occurred to me that snatching up a pointy whatchajiggy might be perceived as trespassing or criminal mischief or worse in some societies, so I decided to give my beloved a little courtesy call. I picked up the phone and dialed. I casually explained to him what I had done. While confession may be good for the soul, it doesn't seem to do a whole lot for the stability of relationships nor the sanity of the hapless model builder, trapped in an

office several miles away from the crime scene.

"Pointy whatchajiggy? What pointy whatchajiggy? What the blue blazes is a whatchajiggy?"

"I don't know."

"You don't know. You picked it up and used it! How can you not know what it is?"

"Hey, I used it because it's pointy! Not only do I not know what the stupid thing is, I don't especially care to ever find out! Besides, it's on YOUR work table. If YOU don't know what it is, then how the heck am I suppose to know?"

"Well...what does it look like?"

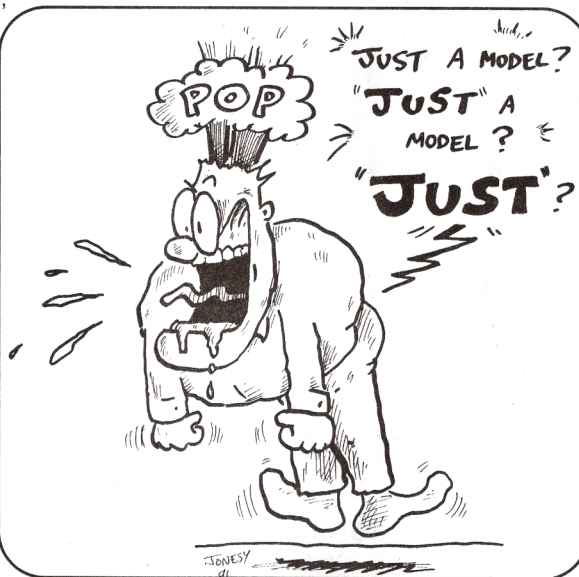
"It's pointy."

"I know it's pointy! What else?! What does it LOOK like? What color is it?"

"It's silver -- metallic."

"Okay then...it's pointy and metallic. Anything else? What was it next to? Was it BY anything?"

"It was sort of close to whatever it is you're building."



"It was sort of close to the model? How close is 'sort of close?' You didn't touch it, did you?"

"No, I did not touch the model. I have far more important things to do with my time. Trust me, model-groping is a very low priority."

"YES! She did not touch the model!"

"(sigh) The model, the work table, the entire room, everything is safe and sound. What's the big deal about me using that little pointy thing? It's not like I used your razor or your toothbrush..."

"My work table is filled with precision instruments and really crucial materials. I mean, if certain things get lost or broken, hey, I might have to wait an extra day to get down to serious model business...y'know."

Oh yes, if I had only known then what I know now. Evidently my indiscretion was the talk of the plant that day. I have since come to understand that my simple action was, in the eyes of a model builder, somewhat comparable to heathen vandals rampaging through the temple. I rarely venture into that room at all these days. I've found that it's easier on his nerves and that life is just generally a lot more peaceful that way.

3. DO consider your word choices carefully before responding to the question, "Isn't this model/figure cool?" Bear in mind that we all have our own ideas about what is or is not aesthetically pleasing. For many, Michelangelo's "David" is aesthetically pleasing. Others may be favorably impressed by a Picasso. And then there are some who invest heavily in pieces which depict physically distressed individuals whose internal organs are no longer particularly internal. Guys seem to be drawn to that sort of thing, not to mention a wide variety of other monstrosities, the likes of which usually requires narcotics for full conceptualization. At any rate, "Eewwww!" is probably not the sort of feedback your model builder is looking for, no matter how gory-nasty-goopy the depiction in question may be.

Another aesthetically challenging category which has attained great popularity among the population of male model builders is that of the female figure. Not just ordinary figures of ordinary females doing ordinary stuff, mind you, but female figures of staggering Barbie-esque proportions. Were such women to exist in reality, their spines would snap under the ponderous weight of their own breasts. Generally, these figures are depicted engaging in some highly creative and/or physically demanding activity, like oh, say, slaying dragons, waging war, whomping on monsters, y'know, just the sort of things that any woman with breasts bigger than her head would just love to bounce around doing.

Whatever the activity, rest assured that it will necessitate some special feminine behavior, such as your basic kneeling, crawling, writhing, squatting, and the ever popular - straddling. The clothing in which these figures are depicted, assuming of course that the sculptor has opted to bother with something so trivial as clothing, are designed to tastefully enhance the figures, usually incorporating some clever fashion statement, such as strategically perforated leather, boldly accessorized with stainless steel and stilettos. If one of these little dandies hasn't found its way into your home yet, prepare yourself, for the day will come.

The first "interesting" female figure that I recall Bruce bringing home was a vampire, almost clad in a skimpy little lace-up body suit. She's perched provocatively on a tombstone, expressively slurping a blood-smeared stake, as though it was a tutti frutti popsicle. Appropriately enough, he got it dirt cheap. That's one of their favorite purchase justifications, by the way...

"But honey, it'll keep me busy for a couple of weeks and I got it really cheap. The guy gave me a great deal on it. I couldn't turn it down."

"I see. It's just that it's so...so..."

"Interesting?"

"Well, yeah, there's a word..."

"Don't worry, it's just gonna sit right here in the work room. All I really wanted it for was to practice my flesh tones. That's all."

"Mother Theresa has flesh. Why don't you paint Mother Theresa?"

"Uh...it just wouldn't be the same kind of challenge. Sure, Mother Theresa has flesh, but she hides most of it. But with this, I'll have soOOoo much more flesh to work with...uh...more opportunity to perfect my flesh tones...um...y'know."



"So, it's just a flesh tones thing?"

"Yeah, flesh tones. Why else would I want it?"

"Well, it is fairly provocative."

"(snort) And your point is...Goodness. It is a wee bit suggestive, isn't it?"

"It's phallic."

"It is not! She's just a bit suggestive, that's all...Now what she's holding and what she's doing with it, THAT'S phallic."

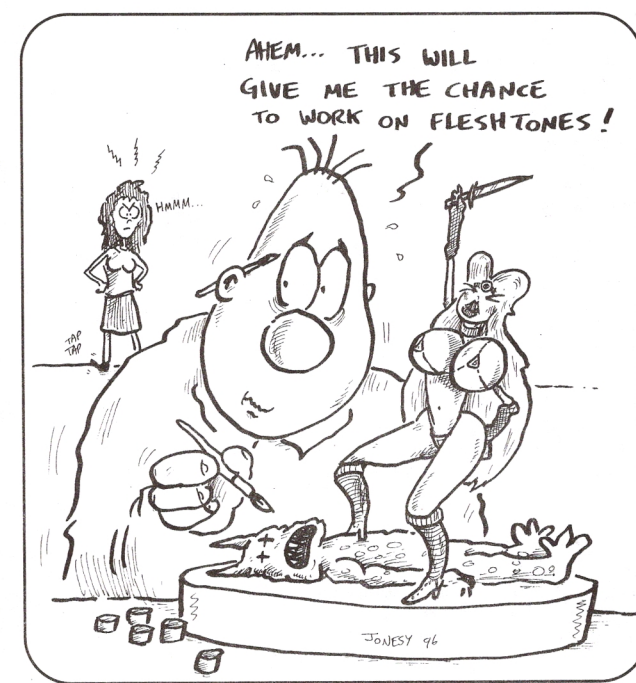
"And you have no problem with that?"

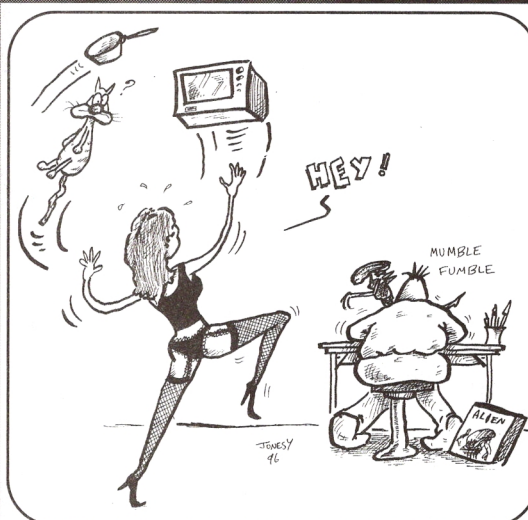
"Hey, this is art."

"At Hugh Hefner's house, maybe, but..."

"It's not that bad."

"Really? And what would your mother think of this piece of...art?"





"Well, what can I say? Mom's a traditionalist. Besides, great art is frequently misunderstood."

"I see..."

"Just wait until she's completely built."

"Trust me. She's already completely built."

"Okay...put together then. And painted. And on a base. You'll love her then."

"Exactly what sort of wager would you like to put on that?"

"Just gimme a chance to work with her. It'll be okay, you'll see."

So, he built the trashy little thing, and I must admit, he did a pretty impressive job. The first to be honored with a viewing were those chosen few to whom he grants passage through the sacred portal of the work room. Having met with favorable reviews in that arena, he brought her down to the living room for a "limited engagement" for the viewing pleasure of friends, family and anyone else who happened to turn up at the door. Typically, female visitors will size her up in silence, peering with a cool, deliberate, almost reptilian gaze. Often they will say something like, "That's very...interesting," or perhaps "It's very...creative, isn't it?" The men just turn into Beavis and Butthead.

It wasn't long before it became apparent that the living room would not be enough. He entered her in a big contest. And he won first place with her -- which really didn't come as any big surprise to me; like I said, he did a great job on her. However, I have yet to hear anyone say, "Gee, Bruce, great flesh tones!"

While she may not be my first choice for a conversation piece, she is a source of pride for him. So, now she squats, in all her phallic glory, on her tombstone on her pedestal in a permanent place of honor in the living room -- with the exception of those occasions when his mother, the traditionalist, comes to visit.

4. DO be aware that while your model builder may be able to stand firm and say no to virtually any other sort of temptation, he'll stop just short of selling his soul when it comes to those opportunities to pick up "just one more" kit. Michelle Pfeiffer could slink

through the work room and Bruce probably wouldn't even look up, unless of course, she happened to have a kit tucked under her arm. Model builders prioritize their temptations.

Model-building widows must learn to understand that certain temptations, namely the vinyl and resin sort, cannot be resisted. It is common knowledge in most model building circles that there is a direct correlation between the quality of life and the number of kits one has stashed away.

While we women operate under the delusion that closets are intended to contain clothing and shoes and winter coats, model builders seem to instinctively understand that closets are actually meant to be stuffed with model kits. As are garages, attics, basements, cupboards, cabinets, trunks, drawers and the space under the bed.

Never waste your time asking your model builder how many kits will be enough -- there is no such number. There will always be that perfect new kit, gleaming on the hobby shelf, singing its siren song. Sometimes, Bruce tells me about the new stuff, other times I just come across the bags or notice the new box covers. In fairness to him though, he occasionally trades kits with other builders and once-in-awhile, he brings a project home from work. At any rate, the kits keep coming in...and in...and in...

Many model builders actually do build many of their treasures, but a vast majority of these kits end up getting squirreled away, for whatever reasons, for varying spans of time, anywhere from a couple of months to a couple of decades. These stockpiles may not make a whole lot of sense to you, but whatever you do, don't ask your model builder to part with any of these kits; you might as well ask him to lop off an appendage. Model builders seem to develop a deep personal attachment to their kits, feeling the loss keenly when even one disappears (unless, of course, it's part of an incredibly cool trade). I look at it this way -- as far as male hoarding tendencies go, model kits are a heckuva lot better than having to deal with piles of greasy car parts or stacks of "girlie" magazines.

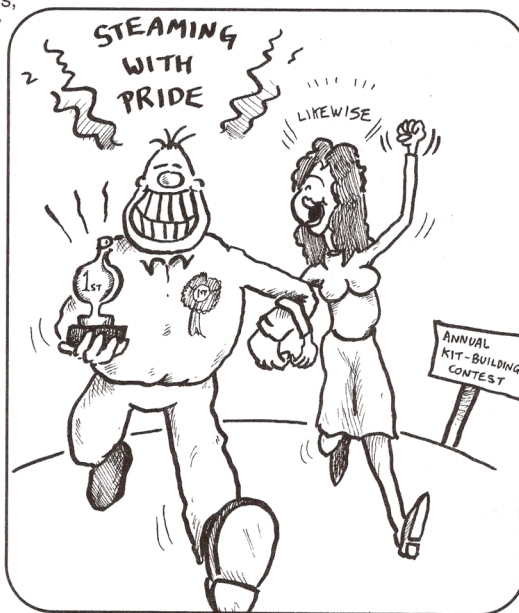
5. DON'T allow yourself to lose sight of the virtuous, wholesome aspects of model building: it keeps him off the streets, outta those unsavory places favored by layabouts and do-nothings with empty time on their hands. I found myself reflecting upon this very thing just the other night. I happened to glance over at the house, right after I left the pool hall, just as I headed over to my favorite saloon. I caught a glimpse of the top of his head as he hunched over his latest project, lost in deep concentration. It was such a heart-warming sight. It made me feel so good, I bought a round for everyone.

6. DO realize and accept that your model builder is a model builder and that's that. It's in his DNA, part of the genetic code. So, if you're sitting there thinking that you'll change him, that you'll somehow find a way to persuade him to chuck all those kits in favor of some other less expensive or less time-consuming pursuit, just forget that right now. Not gonna happen. And, if you're smart, you won't try to make it happen. What am I talking about? Okay, put the magazine down and go over and look at the last kit that he built. Really look at it. It's not just a model or a figure of some kind, it's not just painted plastic; it's him. It's his perspective, his imagination, his taste, his innovations, his creativity and his talent. Looks pretty good to you now, doesn't it? Sure, he can get obsessive sometimes. He forgets appointments, he forgets to eat lunch, he forgets to pop his head out now and then to let you know he's still alive. But, he's happy.

And now, here's a bonus for the faithful reader -- a tried and true magical secret for making him even happier than model building does:

...Get involved.

That's it. Just get involved with model building. This is not to say that you should run right out and pick up a kit of your own -- after all, his turf is still his turf. For now, just pay attention to him. Ask him what he's building, ask him what sort of progress he's making. Listen when he bubbles, listen when he grumbles. You might even ask him to build something just for you. And those of you who are especially adventurous might consider doing as I recently did -- I went along with him to a regional competition. I saw a lot, I learned a lot and I ended up having a blast. At the end of the day, the award winners were announced and I heard Bruce's name called out three different times. Well, I just hollered my loudest and danced my very best aisle dance. And then I saw the look on his face. Yeah, tell me I can get something that valuable from some guy who's never put-tied seams before.



Beyond the Bare

BONES

with Tom Gilliland

So have you ever taken a look at your collection of finished kits and noticed yourself stuck in a rut? Sometimes it seems like your doing the same models over and over. Maybe it's something subliminal that drives you to paint Predator over and over again or perhaps it's just what you're into. Well, despite whatever it is that got you there, every once-in-a-while it's good to try something different. That brings me to this issue's subject, something I don't do often and once done I realized I don't do often enough - *Robots*. Beat, burned, rusted, grimy robots. Sometimes it's a nice switch to a medium where the point is to make a piece look beat to hell.

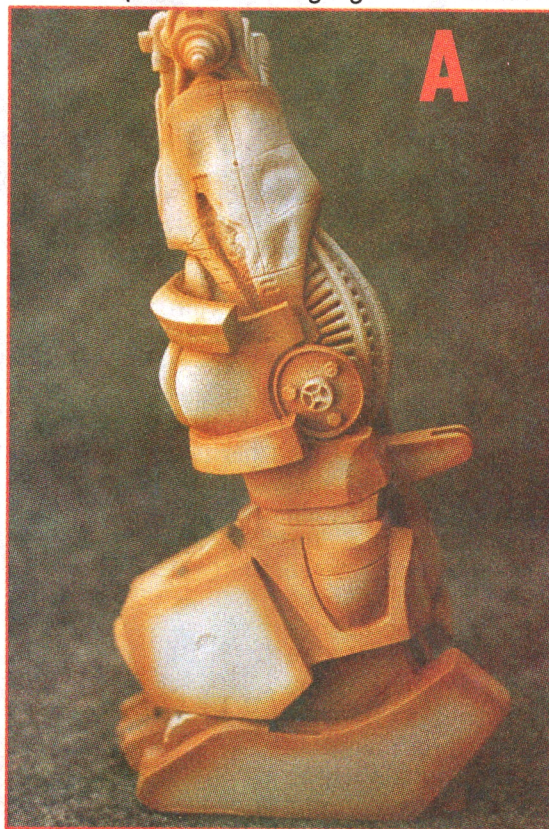
So with this in mind I'd like to demo a few weathering techniques straight out of the military modeling handbook and show you how to make them work for your monster/Sci-fi models.

The main attraction for this installment is the **MRC/Halcyon ABC War Robot**. An awesome design from that really lame Judge Dredd movie. I wish they could have cut out Stallone in favor of an hour and a half of ABC War Robot Armageddon. Instead I'll have to settle for a slick vinyl reproduction. I don't intend to turn this into a review but I have not often seen a "mechanical" kit transfer well into the vinyl medium. The ABC Robot is one of

Orange (35%) (*See photo A*). By 'hardlining' in the edges of each shape, a deeper tone can be achieved to the overall basecoat by then lightly fogging color onto the remaining sections of surface. Once the entire kit was based out, Model Flex Cammo Brown was used straight and airbrushed onto the surface in a mottled breakup pattern. This will simulate darker stained sections of paint. To add some bleached sections of paint to the armor, Model Flex Armor Sand was also mottled onto the surface. Now the cowlings/armor are well broken-up with subtle "highlight" and "shadow"

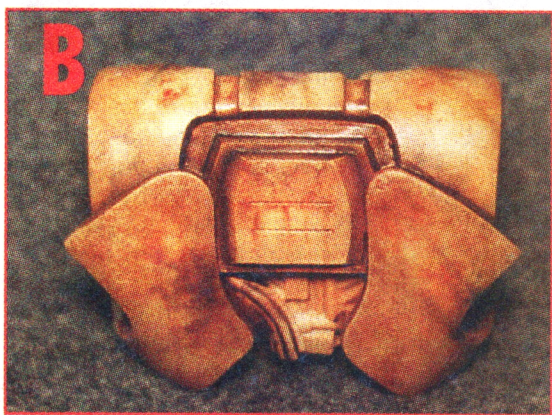


Photos by Tom Gilliland & Fred DeRuvo



Basic Techniques - Advanced Results

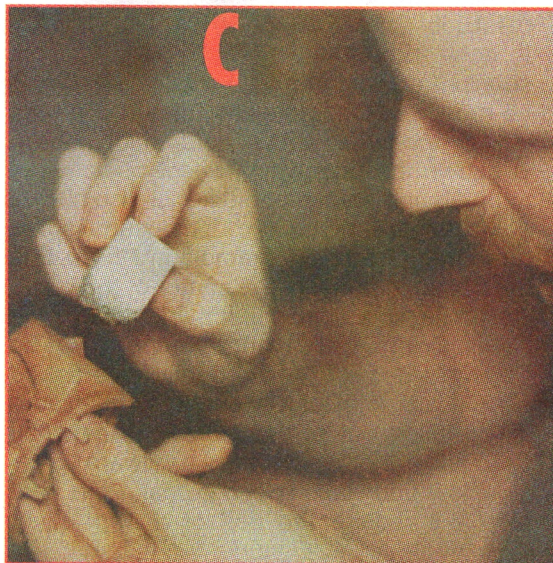
"By 'hardlining' in the edges of each shape, a deeper tone can be achieved to the overall basecoat..."



the few exceptions. Nice sharp lines and very little warp to the parts or pose that couldn't be easily fixed with an armature of aluminum wire threaded through a few parts (like across the arms, through the body and down the left leg into the base).

From a painter's standpoint, the ABC Robot has a lot to offer with lots of exposed mechanics as well as numerous body cowlings. I'll start with the cowlings first and work my way into the mechanics.

After a coat of primer, I began spraying the edges of the cowlings and armor plates with a base of Badger Model Flex Cammo Brown(65%) and Southern Pacific Daylight





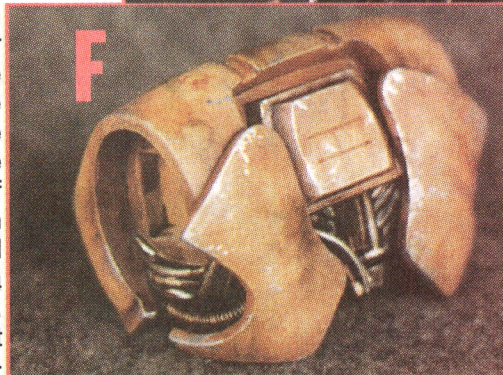
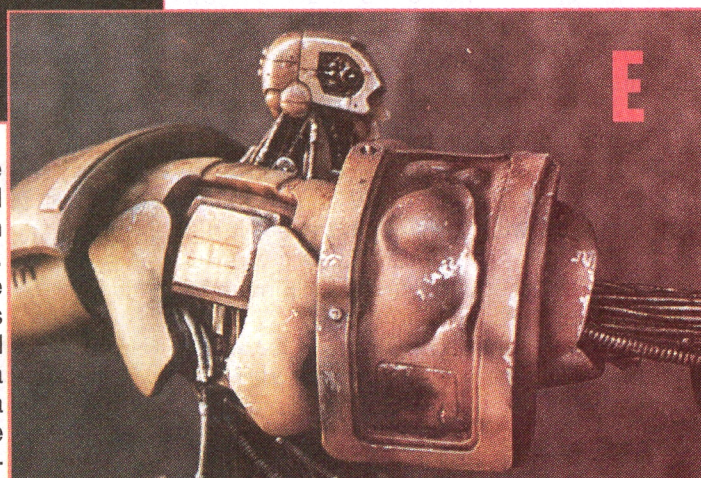
patterns.

The next step will require you to look ahead as you will now be 'sketching' in the worn metal patterns to come later. Take a white make-up sponge and tear it in half as evenly as you can. Notice the exposed bumpy surface. Using this as a stamp, you can easily apply a broken mottled pattern to the model's surface. I used slightly

watered down Model Flex Armor Sand on the sponge and mottled the edges of most of the cowlings to simulate the worn flakes of paint usually seen where bare metal comes through a paint job (**photo C**). If done properly, it should have an overall subtle broken and worn appearance (this is why **photo B** is not very dramatic). **Photo B** shows the cumulative effect of both the airbrush and sponge mottling. It also shows some tell-tale signs of dripping and splattered rust. The best example in **Photo B** is the squarish panel in the center of the back. Using a very thin mixture of Model Flex Gloss Brown (60%) and Southern Pacific Daylight Red (40%), I gently airbrushed streaks and drips of rust onto the model usually running out of deep crevices or away from bolts or other exposed hardware.

Now you have two choices: The next step will require the use of a dark silver

metallic paint to create a chipped paint surface. The choice is whether to use water based paint or solvent based enamel. For most the choice will seem obvious since the ABC Robot is vinyl and normally demands to be painted with water based paints only. If one is careful and prepared for the unusual, enamel metallics which are usually sharper and brighter can be used for some outstanding metal effects. Since the choice you make now will carry over into the painting of the robot's mechanics, I'll explain how to get away with using enamels on vinyl models. First be warned, the results are not always guaranteed! For the chipped metal look, you will not need any special prepping, but in almost all other cases, I basecoat metal areas with a solid coat of black or dark brown acrylic paint applied by brush for



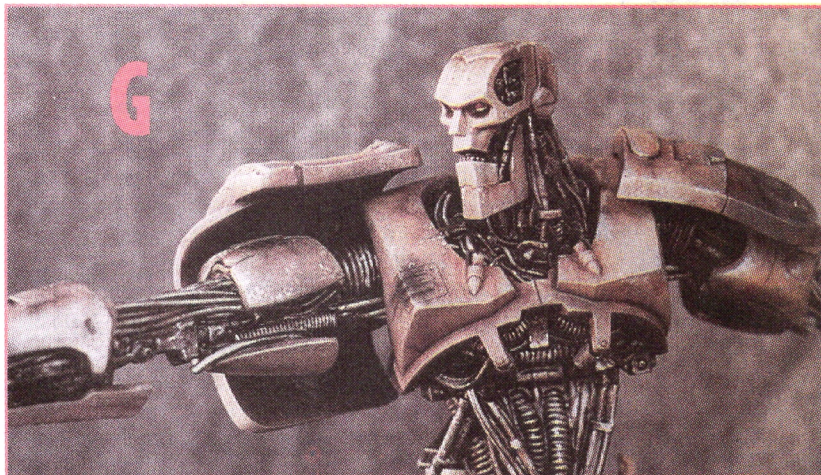
thicker coverage. This will then act as a barrier between the bare vinyl surface and the reactive enamel paint. To be honest, the most harmful reaction of the enamel paint is that it won't fully cure. Instead it remains slightly sticky like tape. If you can live with this, no big deal. If not, I have had some good luck air-

brushing Testors Dullcote™ lacquer lightly over the metallic surface. Be aware however, that this will dull the metallic paint's sheen almost entirely. This is great in the case of the well worn ABC Robot or other old/weathered surfaces, but is hardly acceptable otherwise.

Anyway, back to the paint chipping. You will want to use a fine point detail brush and whatever your paint choice is to make a series of tiny squiggles along the sharp edges of the cowlings. Usually it is best to start right at the edge and then work away from it. At first it may look strange but as your pattern grows it will begin to fool the

Basic Techniques - Advanced Results

"I gently airbrushed streaks and drips of rust onto the model usually running out of deep crevices or away from bolts or other exposed hardware."



eye into believing that the silver color is actually peaking out from below the painted surface. Additional stray chips look good when sprinkled across the various flat areas of the cowlings as well as on any bolt heads, handles, etc. The shape of your squiggle will be important as well. You should strive for a quick sharp flick of the brush tip on the surface. Sometimes it helps to jiggle your wrist as you paint for further irregularity in your strokes.

The last touch to the armor/cowling areas are the dirt and burn marks that time and warfare smear an object with. Burns are pretty simple. Usually they can be made using black fogged through an airbrush. You can be a bit more involved by underpainting with a burnt umber brown first. Your basic plan of attack is to torch it onto the surface in either a mottled cluster or in wiping streaks. You know how to do the mottling so let's talk the streaks. You can either quickly whip your spraying airbrush across the surface of the model or shoot directly at it from an angle. The latter will give nice feathered fingers of color, while the first gives nice hard burns. **Photos D and E** show some examples of dark airbrush 'burning.'

Dirt can be achieved rather easily as well. Basically use real dirt! Thin it down with water and blot, wash, stipple, or splatter it on. The best dirt is smooth silt. If you need to ask where to find dirt walk outside and look down. If this doesn't work try to find a product called Rustall. It is a four part weathering kit that contains a bottle of really smooth silt perfect for grunging up a model. It also contains a rust wash that looks really good and was also used on this ABC Robot.

Now for the mechanics. First basecoat throughout with black and then basecoat with either a waterbased dark silver or Testors Metalizer Magnesium. Then dry brush with several brighter silvers as well as a dash of copper and bronze here and there. Once dry, paint Teak Liquitex water based wood stain over the entire metal surface area. Immediately begin padding away the excess stain with a rag or towel. This will fill in all of the in-between areas of the metal conduits and hoses allowing for

some depth and shadowing. When this dries, a few hand picked details and scratches can be brought out with a fine detail brush. **Photos F and G** show these steps as well as all the rest. **Photo H** of the Billiken Alien shows what else you can do using Testors metallizer paints, the rustall system, and the Liquitex wood stains. This plan of attack will kick ass over the more common drybrush approach to metallic finishes.

Hopefully this quick run down will leave you with enough specific info on the ABC Robot to finish it off as well as inspire some weathering attacks on your other kits and bases as well.



HOLLYWOOD

meets

THE MODELER'S RESOURCE



Toward the end of last summer, Hollywood contacted *The Modeler's Resource*. Brendan Carter, from Weller-Grossman Productions in Hollywood, had seen the magazine highlighted on *The Sci-Fi Network* and had thought that this subject would fit perfectly with the *Home & Garden Network's* (HGTV) regular cable series that brought to light people and their hobbies in, "What's My Hobby."

Brief discussions ensued regarding what exactly would be covered on the show and a date was set for Hollywood to come to the Fresno-Clovis area. That date was Monday, September 9, 1996.

On the appointed day, four gentlemen arrived at Holland Elementary School to begin the filming, since by day, Fred teaches 6th grade. They wanted to begin there because of Fred's model building club, which took place at school, usually during lunch time. The film crew spent roughly 2 hours watching Fred and his students build

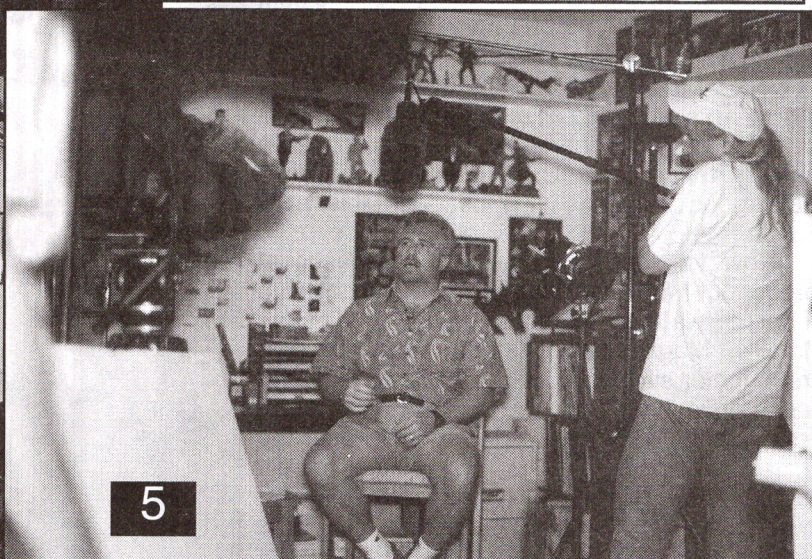
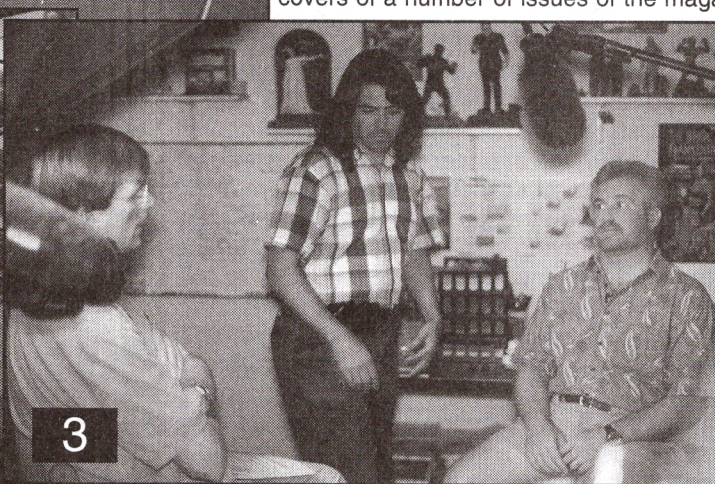


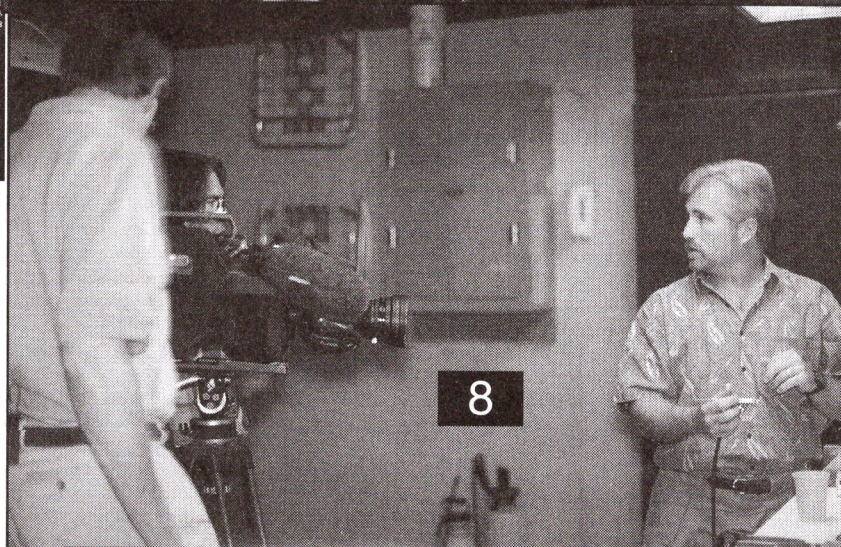
kits and the host of the show, Eric Boardman, interacted with Fred and the kids by asking them questions about the model building process: why did they build models? what did they enjoy most about it? if they could share one of the best things about model building, what would it be? etc.

After the filming was done at school, the entire crew came to the house where the office is located and where Fred builds the models that often appear in the pages of *The Modeler's Resource*.

It was extremely exciting for our own two children and me to watch Fred as he was interviewed by Eric, or as he taught Eric and the viewing audience how to dry-brush, for instance. Eric even got involved by doing some painting himself on a gorilla kit produced by Heroes From Another Planet!

The film crew was here until after 9:00 pm interviewing, filming Fred's models, the covers of a number of issues of the maga-





zine, watching Fred as he typed in an article for the issue that you're now reading and watching him build, paint and airbrush. When it was over, we were tired but it was absolutely fun. The guys in the crew were absolutely wonderful and certainly knew their jobs very well. They had a great time and felt that the story would be a great upcoming piece for the "What's My Hobby" show.

It was a day we'll never forget, when Hollywood came to visit *The Modeler's Resource*.

Photos:

1. Getting Ready for the shoot
2. Director, Gordon Recht, setting up the shot
3. Host, Eric Boardman (seated) with Cameraman, Kurt Zell, preparing the lighting
4. Make-up! (Where's Doc?) We're almost ready now
5. Action!
6. The "Walk & Talk" with Fred talking models with Eric

7. Getting ready for a little drybrushing
8. Into the garage for some airbrushing
9. Cameraman, Kurt, filming the kits for inset shots
10. It's a wrap! The crew, from left to right standing: Soundman, Adrian Reecer; Host/Interviewer, Eric Boardman; Director, Gordon Recht; and Cameraman, Kurt Zell. Thanks Guys! It was fun!

In the Arena

with Steve Goodrich



To accomplish this rather complex piece, things will go easier when we define three main elements involved in the robot:

1. Plate Armor Metal: this term will be used to refer to all armor-type surface parts (chest, head, shoulder plates, feet, etc.). These can be noted on box art as the areas done in beige coloring.

2. Tubes: These are all the smooth hydraulic hoses that flow in and out of the robot's guts.

3. Guts: These are parts such as actuators, springs, piston shocks and elements like the insert areas of either side of the skull. The only exception to these definitions is that from the knees down, everything falls into the plate metal category.

Special Materials Needed: 12 Count "Earth Tones" pastel set and tiny and medium chalking brushes.

STEP ONE:

Following instructions, assemble the kit. For ease of painting, we will leave the kit in eight sub-assemblies; head, torso, left arm, right arm, left leg, right leg and two shoulder guards, (Figure A).

Once these parts have been built and puttied to your satisfaction, spray each piece with clear acrylic matte finish to prime. This is the same spray you use to seal in your finished paint job. When dry, cover each piece with a solid coat of black and let dry. (A couple of coats may be required depending on the paint you use.)

STEP TWO:

The box art becomes your best friend at this point. Paint all plate metal parts with beige.

You basecoat in black for several reasons, one of which is the following: While you'll need at least two coats of beige, we only want about 80% coverage, i.e. we want slightly dark splotches to show here and there. This helps to intensify the aged look right from your first moments of painting, (Figure B).

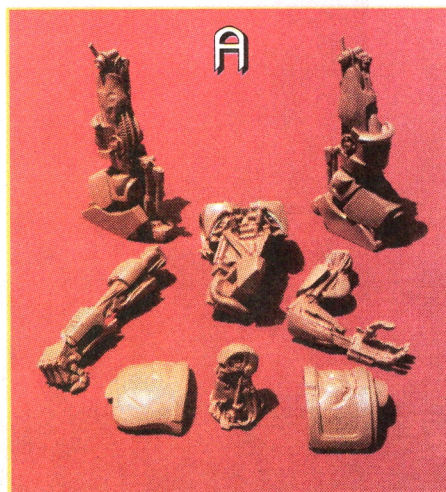
STEP THREE:

With the very smallest chalking brush, pick up the dark brown chalk and scrub into all fine robot joint lines. It may take a considerable amount of scrubbing to break through the "shell" of some sticks. This scrubbing will load your brush with chalk dust. Most vinyl, most styrene and some resin will accept chalks directly if the color of the plastic is a suitable base color. In general, however, you'll find yourself chalking over dried acrylic paints. A big rule is to never try to chalk over a paint that's been sprayed with gloss fixative, a high gloss enamel or shiny smooth plastic the chalk will not mate well with a slick surface.

Where to chalk? In a word, *crevasses*. Wherever a wash or drybrushing is indicated can be better finessed with chalks. Examples would be blending medium brown over flesh tones. Brown would be used in wrinkles, under cheek bones and a thin line blended up to flesh where hair (and beards) and clothing touches flesh. Gray or black chalk can be used to shadow eyes up to eyebrows and brown to shadow under eyes. Intensity will vary depending on how deep you wish to "sink" eye sockets. (Don't be afraid to give male faces intense eyeshadow, light to surface ratio on smaller scale pieces will make the shadowing look perfectly natural!)

You can also use chalk like real make-up, using your smallest brush, to apply colored make-up to a female kit's eyes and to "rouge" up her cheeks, etc.

Big Rule #2 - always use chalk of a darker value than the color it's to be used over! While it will show up to use sky blue chalk over dark blue paint, once you spray fixative (your usual brand will do - I personally like Krylon® brand #1301 Crystal



Clear), it will vanish!

Big Rule #3 - you must *always* set chalked-in colors with a fixative when you're done. Otherwise, the slightest handling of the model will remove the chalk and even smudge it to places where it's undesirable.

Other examples would be chalking dark brown into low spots of medium brown pants. Or black into creases of gray or dark brown pants. You can make a more vivid white shirt or gown by chalking light blue into creases then use the white chalk to blend edges. One could even basecoat an entire piece in white and chalk all coloring on it giving it the look of expensive bone china giftware. You can use chalk to antique or "rust up" a car, or to scuff up shoes. Try rubbing your finger over the chalk and rubbing your finger on pants or shirt in random splotches of mid-to-deep browns to simulate dirty clothing. See, the idea is, the only limit is your imagination!

With this basic information, let's apply it to our ABC War Robot: sketch in all areas where plate metal pieces meet and even wheel details and between tractor tread tracks. Chalk in all deep recesses in plate armor parts, for example, the deep cut in where the toes would be. The idea is to outline your deeper areas where a wash would flow into, if we were using washes here, (Figure C).

STEP FOUR:



Imagine the robot at ease with arms at it's sides. In vertical strokes, if we were working from the top of head downward to the feet, make all your following chalking scrub marks according to this visualization.

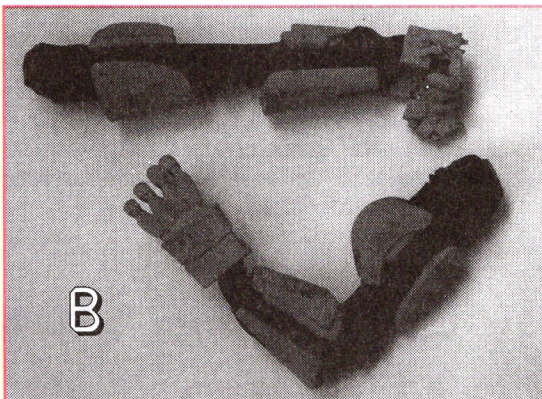
Locate the rusty red, medium brown and yellow ochre chalk sticks and with your medium brush, scrub in colors in one vertical direction. Mainly use the rust color. But about every third time you load the brush use dark brown, then the next time, the ochre. Use bold, hard pressure strokes.

Once you have achieved a deep running rusted look on each piece, spray with your clear acrylic fixative as you don't wish to rub any of the chalk off, (Figure D).

You can go back and further chalk in the runny rust look over the acrylic spray to intensify any weak looking areas you may have missed.

STEP FOUR:

Starting with the head, paint all "tubes" in gun metal (Horizon calls this color *Steel*). It is a super



dark gray (almost black) with a metallic finish when it dries. With a soft bristle detail brush, paint all "guts" silver. Think "drybrushing" on the silver. You want a heavy coat of silver, yet you want to miss deeply sunken areas, leaving them black.

STEP FIVE:

To feel a sense of accomplishment, we can now glue the head in place. An optional step to be sure.

STEP SIX:

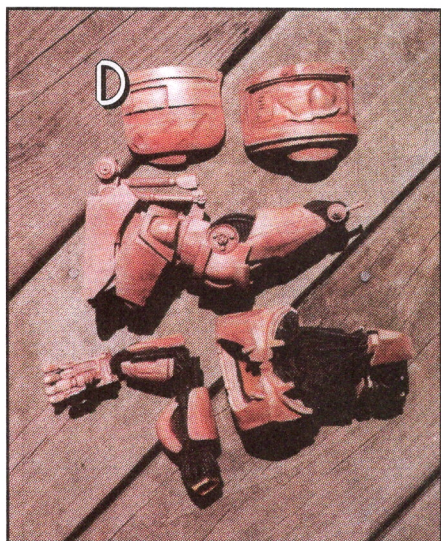
Ocular orbits should all be painted in gun metal. You'll note box front photo shows the robot with eyes full open. In the model itself, upper and lower "eyelids" have narrowed so be careful here. Paint each exposed "eyeball" in a bright red. Then, using a very sharp toothpick, dab it in bright yellow paint and touch it to one eye. Repeat for the other. Try hard to make sure the eyes track by touching the "eyeball" at exactly the same spot in each, (Figure E).

STEP SEVEN:

Drybrush black onto the tractor treads, (Figure F).

STEP EIGHT:

Paint gun barrels of right hand silver, (Figure G).



STEP NINE:

Drybrush silver on all battle damaged areas. The more random you are in light and heavy covered areas, the better these spots will look. Also, drybrush about 50% of the sharp edges over the entire piece at random with silver, (Figure H). Concentrate heavy silver drybrushing to each foot's ribbed, rear set of springs/actuators and small pectoral "missile-like" devices.

STEP TEN:

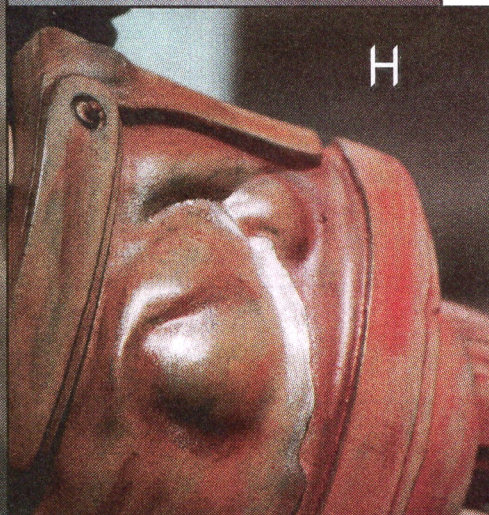
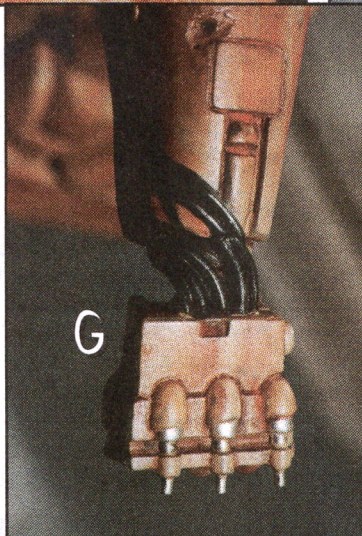
Spray each piece with semi-matte fixative.

STEP ELEVEN:

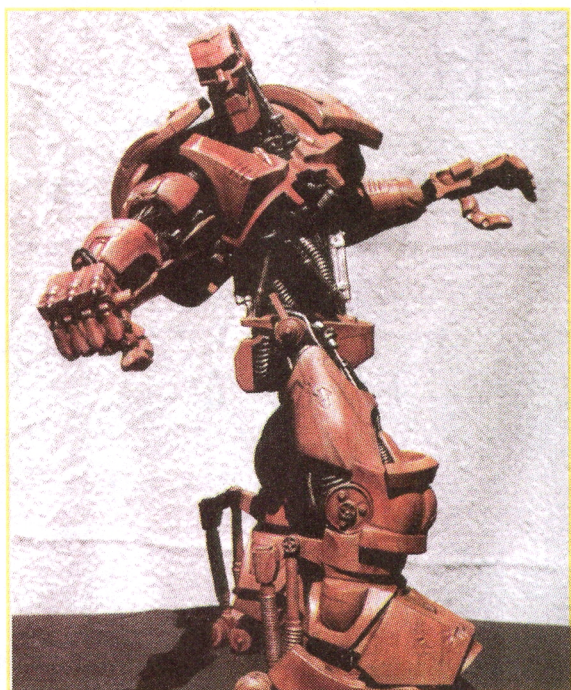
Use brush on high gloss acrylic fixative to paint over eye-balls.

STEP TWELVE:

Fully assemble model and you're done. You may wish to further enhance your War Robot with a rust colored wash according to the included instruction sheet. This will serve to "trash" your finish even more with some more defined "drip" lines. But, for the purpose of this article, I've chosen to let the chalking speak for itself.



Thanks goes to The Doll & Hobby Shop for providing the ABC War Robot for this article.



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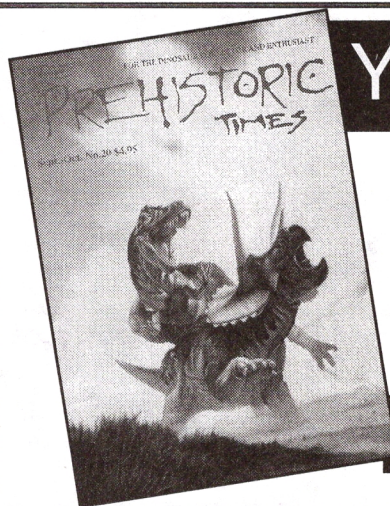
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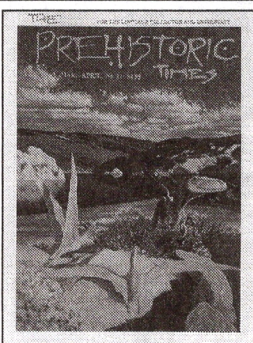
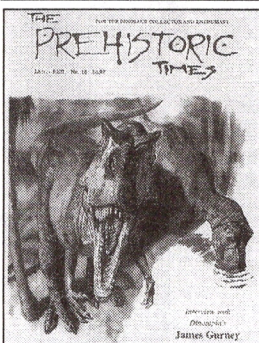


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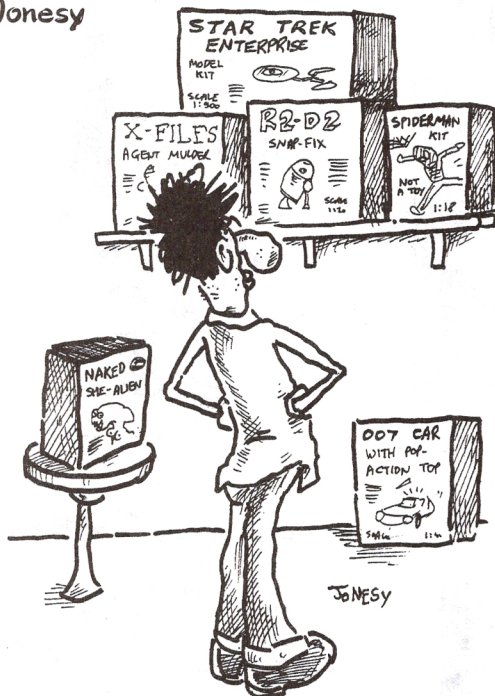
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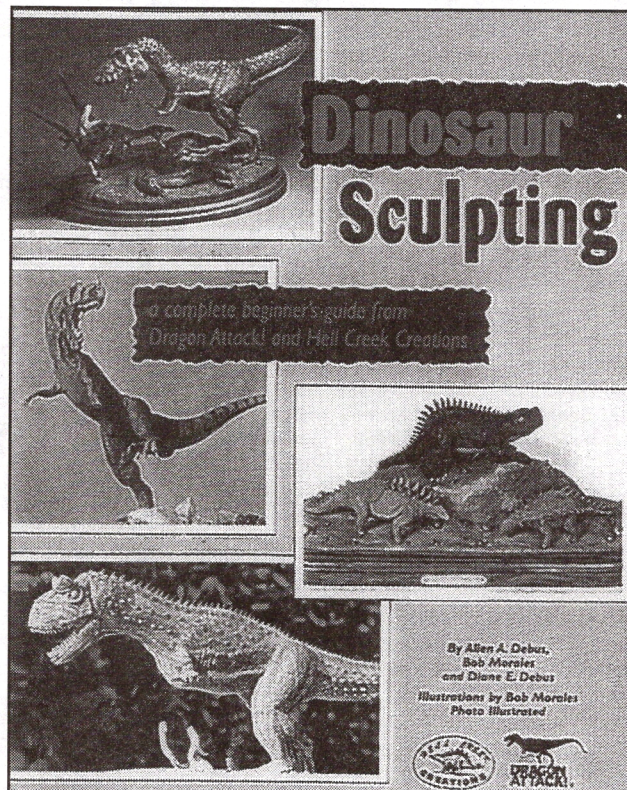
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The Model Visions of: Rick Overton



The next time you're in Santa Monica, before you go to the beach, or the pier, or even the mall, take a side trip to the Third Street Promenade and visit an incredible store called **Puzzle Zoo**. Not only do they have a vast selection of toys and nearly every new action figure you could ask for, but they also have a huge variety of model kits, both imported and domestic. When you're there, be sure to check out the display of built-up models at the back of the store. There are figures and spaceships and in one section of the glass cases is a group of fanciful ships like nothing you've ever seen outside the pages of Jules Verne. These intricate, delicate, unbelievably imaginative models are the work of Rick Overton. Rick is an actor, a comedian and a writer who has a lot in common with all of us, because he is also a Science Fiction modeler. His air and seagoing vessels are not only the work of an inventive imagination, but they are also works of great skill. I spent a very enjoyable afternoon talking with Rick about his modeling influences, techniques and ideas. The thing that struck me the most about these models, aside from the intricate workmanship, is the fact that each one has its own history and logic as though they were actual machines invented in a world where they really could exist and function. It's that kind of mental, as well as physical detail that draws you into the fantastic world in which they can exist. It was an extreme pleasure for me to spend time with Rick and I hope you will enjoy what he has to say as much as I did.

Jim: What inspired you to do Victorian-style Science Fiction ships rather than the sleek, mod-

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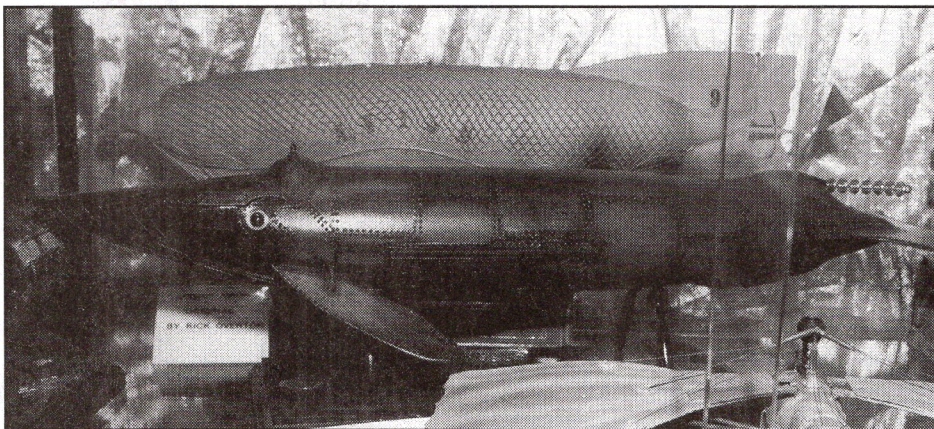
an interview by Jim Bertges

ern stuff?

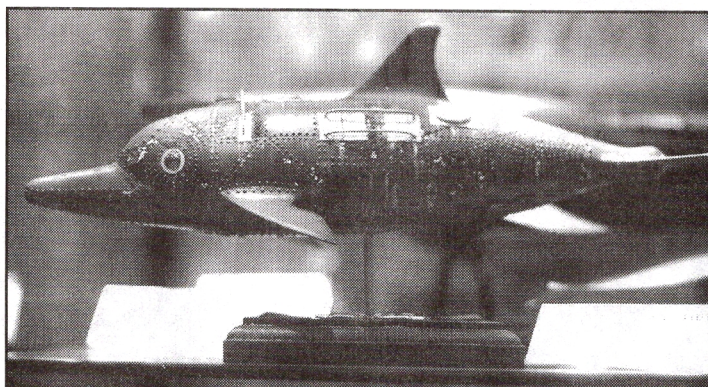
Rick: Several elements. When I was a kid, I saw a black and white film from Czechoslovakia, *The Fabulous Worlds of Jules Verne* and then I saw *Fabulous World of Baron Munchausen* by the same director, Karel Zeman. He did this kind of cardboard cut out, lithographic line-drawing world, but in 3-D and I'd never seen anything like it before. It had such a great sense of humor. There were such absurd creations with clearly no sense of what we know as physics. They had no hint that they could fly or even budge an inch or submerge and resurface again, but they all did.

I thought that was so cool. When you see a fifties-type Science Fiction film with the rocket flying through the rolling starfield of space and the smoke is coming out of the back and going up and the sparks are falling down, it's like they didn't stop to think about changing the camera angle to achieve a more realistic look and they didn't have any sense of humor about it at all. But the other stuff, the Czech films did and I liked that. So, most of my stuff has a sense of humor to it, even if it's dark. There's some kind of joke going on.

My squid ship, for instance, they had they Nautilus...I had the Calimus. Then I saw *20,000 Leagues Under the Sea* and I was blown away by that. The deep, rich colors. I was a bit young to realize it at the time, but now that I look back on it, Captain Nemo was such a tortured soul. He really believed in what he was doing, but it was a very skewed



The whale-shaped submarine, "Atlantis," backed by the airship "Avion."



"Dolphine" the dolphin-shaped submersible from the lost continent of Atlantis.

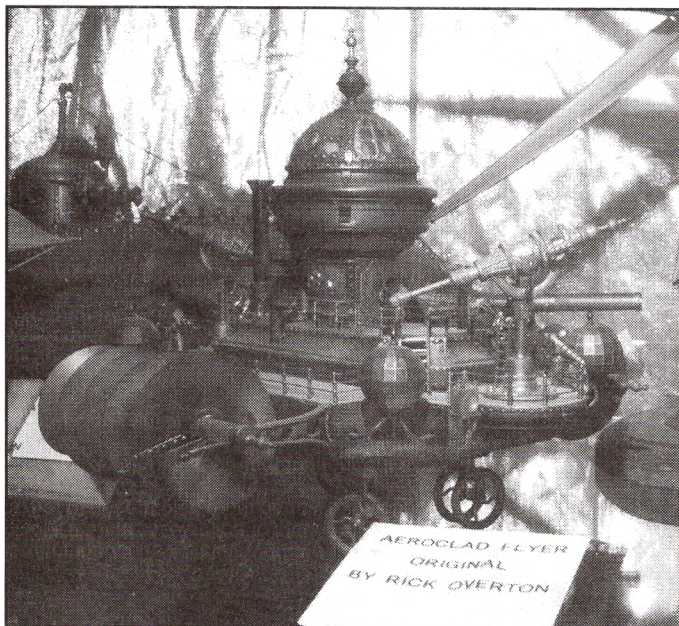
version of a very philanthropic act. He was going to stop the arms trade and the slave trade by killing the slaves and wiping out the arms dealers with weaponry of his own. I loved that film. I loved the rivets and everything. It would have been really cool to be the first kid on your block to have any of that kind of stuff. But by that time in the late fifties when I saw the film as a very young kid, we were setting off atomic weapons, we were playing around with the captured German rockets...

Jim: We were into the era of turquoise blue and wrought iron by then...

Rick: Turquoise and Chevys and radio and TV...we started to become more jaded about everything.

Jim: Everything was sleek and covered with chrome and fins.

Rick: But when Ned Land hears that electric hum and sees these



The "Aeroclad" airship, built for combat.

two glowing green portal eyes coming through the water at him and all he can do is throw a spear at it, to a kid you think, "Captain Nemo has got the coolest thing in the world!" But, we have become so jaded toward all the great discoveries. Edison and Bell created great surges of excitement with their inventions, but we have now lost our childlike sense of wonder.

Jim: Back at that time, as a kid, did you build other models?

Rick: Well, Dixie Cup stuff. I'd draw rivets on them.

Jim: Even then you were building stuff with rivets.

Rick: Out of paper and cardboard.

Jim: How about plastic kits?

Rick: Sure, I did some. My dad was a real World War I buff. He always dug Eddie Rickenbacker, he figured the guy who popped the Red Baron had to be pretty cool. He always pictured himself flying in his Spad, his scarf flapping, breathing in the oil fumes and when you're out of ammo, you just wave and the other guy let's you go. It's like a real

deadly field sport. I inherited the adrenaline junkie thing from him. I ride motorcycles and I love flying. So, with my flying machines, I started to build a culture, a reason for why these things existed. I've written some stories about them.

Jim: So even at a young age, you were creating things that had a reality behind them, whether it was your own reality or not.

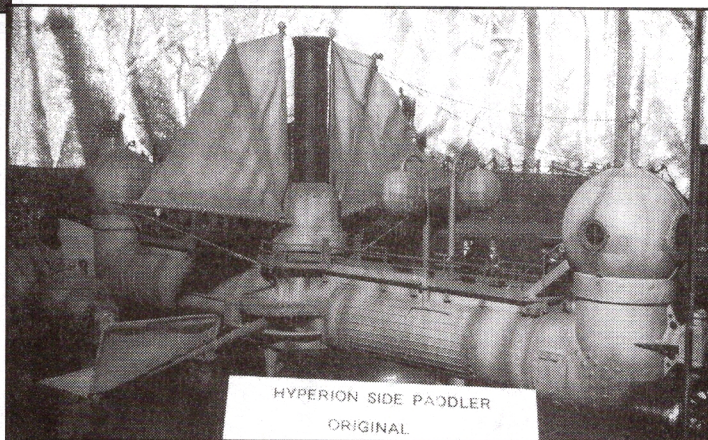
Rick: I would use HG Wells' reality or Jules Verne's reality as my basis. It's like a role-playing game where you use someone else's reality as the format from which you spring. Then there was Vincent Price.

Jim: "Master of the World?"

Rick: (In Vincent Price's voice) "Join me, Mr. Strock. Heh, heh, heh."

Jim: And Charles Bronson.

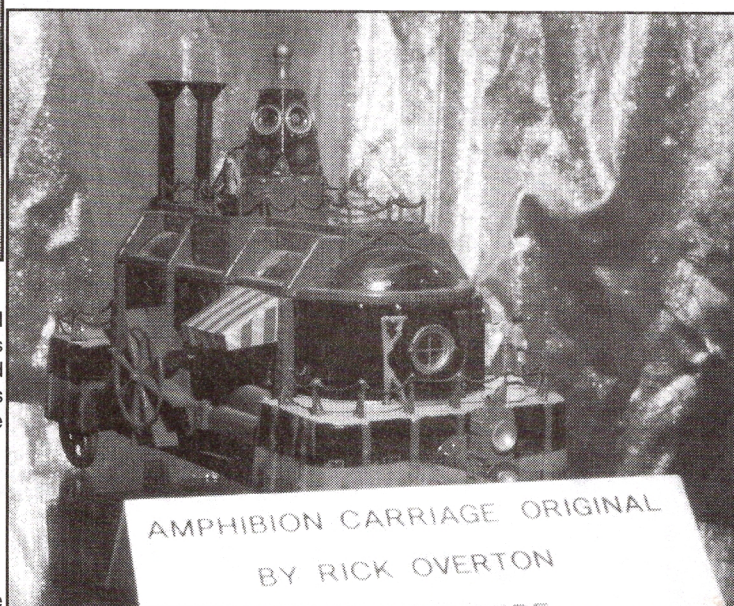
Rick: With his little pen knife, carving away at the hull of the ship.



The "Hyperion" airship, propelled by the "air oars" on the sides of the ship.

Jim: So, this stuff all just soaked into your brain.

Rick: It soaked in and I like the futuristic stuff, too. I have a C-57D kit at home. The really good Sci-Fi's have always stuck with me. Then there was a reawakening around *Space 1999* and *2001* when they started to get into the basically primer white spaceships with occasional dull gray panels to give depth and a little circus detail. That got me into doing a few things like those. But I've always liked the artwork of guys like Chris Foss. And I built a diorama of a crash-landed pod with a Vincent Di Fate look of rudders with pods on them and guys playing golf on Mars, waiting for the shuttle to come rescue them. Then everyone else kind of over-



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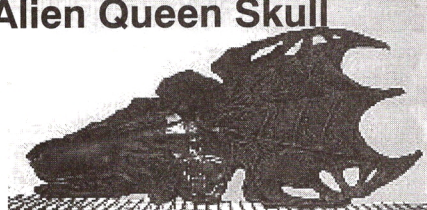


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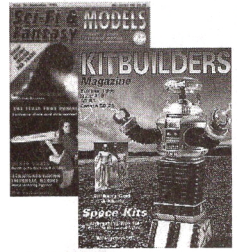
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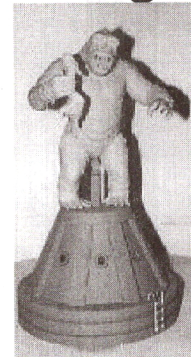
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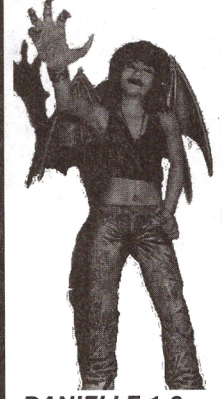


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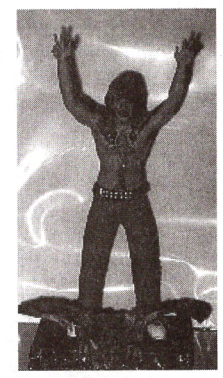
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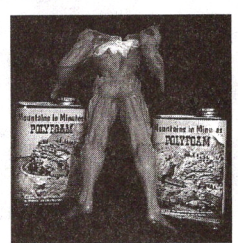
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swept that area in a way that left me feeling a little empty, like I was missing something. I thought "I really loved those things I did as a kid with the paper models, I bet I have a better technique for that now." Then, I built that green ship that looks like a hanging whore-house gas lamp. I got the idea from looking at the central gas pipes that branch out on both sides. It just conjures up subliminal Victorian imagery. And I took giant globs of white glue and made giant rivets that would be the size of manhole covers in 1:72 scale. I was just trying it out. It worked if you don't analyze it too much. By the time I moved to L.A., I had built the black pod ship and the bronze ship with the spheres and the man at the wheel.

Jim: That's my favorite.

Rick: Thanks. At one point, I didn't have the brace struts to the ping-pong ball pods and I realized if they were the lifting modules, they would just bend up like they were on hinges and smash into each other, so I braced it up. Sometimes, at 3 AM, after a comedy set at the Improv, I'll think, "Oh, that would never work." I would be trying to apply logic to the purely illogical.

Jim: That's what gives it its own reality.

Rick: I picture old "clickety-click" footage of it with people running after it or from it. Like the guy with the rockets strapped to his back on the ice and his ass catches on fire. Suddenly there's the whole team out there to put his ass out.

Jim: It's like Professor Fate and Max from *The Great Race*.

Rick: A classic with wonderful Victorian designs, even though it was set in the Edwardian period, they played off the Victorian completely. It makes me think of all that stupid old newsreel footage; the Venetian Blinds plane that collapsed in on itself, the umbrella car and all that great stuff. So, I started to create a whole culture around my models. I based some of it on Nicola Tesla - what if he was allowed all the stuff he wanted to do - like they tried to show in the TV series *Legend*.

Jim: The one with Richard Dean Anderson and John DeLancie.

Rick: I wish they'd given that show more of a chance.

Jim: They should have, it was a lot of fun.

Rick: That was totally Jules Verne/"Wild Wild West" kind of thing, but they never got the budget to do anything really cool. I think they should do a movie of *The Wild, Wild West*. I'd love to get on production design for that, I've got a stack of ideas. I've found that there are little pockets of Jules Verne fans out there. They probably have a similar desire to return to a simpler time when an idea man or woman invented something, whether it was Bell or Curie and the world knew about it and you were honored for awhile. Now, the guy who invents latex just gets a paycheck and goes home.

Jim: Today, no one even knows who invented transistors. If you do something like that, you're a part of a corporate entity.

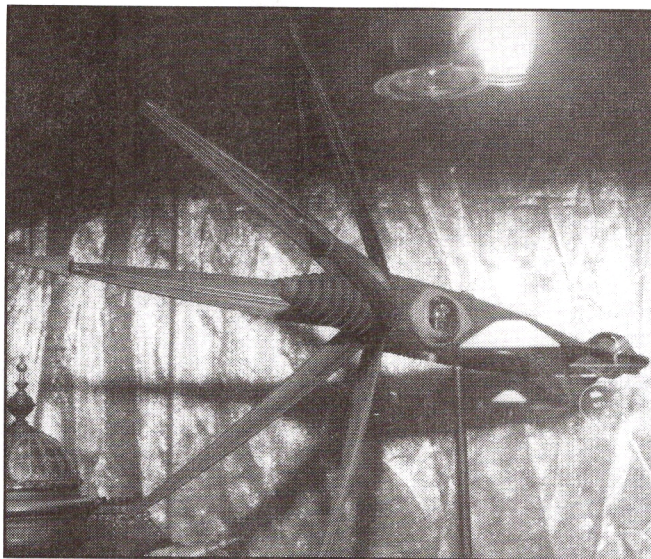
Rick: You're salaried, part of a large mega name. Back in Verne's time, it was all individuals.

Jim: What are you working on now?

Rick: I'm working on a luxury liner made from old boat hulls.

Jim: Like the Titanic?

Rick: No, old Civil War side-wheeler blockade runners. Two hulls are put together and the side-wheel houses look like the bay windows of



The "Calimus" squid submersible, Rick's answer to "The Nautilus."

ing like an eagle through the clouds or squeezing off a few rounds to shoot down a kid from another country who had your basic set of dreams too?" And any rational guy will say, "I just want to fly. I'll defend my country if I have to, but I really just want to fly." So, I'm going more in that direction now.

Jim: I've seen your ships and they each have a unique shape. Do you see something that inspires you? Does a shape say to you this is a fighter or this is a luxury liner? How do you start?

Rick: Well, my warship, the Aeroclad, could have been a luxury liner, if you stripped the weapons off and make it a research ship. But there was just something menacing about those angles. It looked like a Kaiser helmet with that one thing on top, it just looked like a rigid warlike thing. So, each one has the image of something else added into it.

Jim: Do you have an overall design in mind when you start or do you see a shape that serves as an inspiration?

Rick: I'll meet it three fourths of the way, I'll make the shape work for what I need. I'm willing to make concessions, just like real aircraft

builders do. I'll use existing technology, like the dirigible seems to be attached to a rail car. Perhaps they commissioned a rail car company to build their gondola for them. I don't want to have any traditional cockpits. It should be nautical, just lifted upward. With a big brass wheel, pulling a chain attached to the rudder. Forward steam, lifter module control.

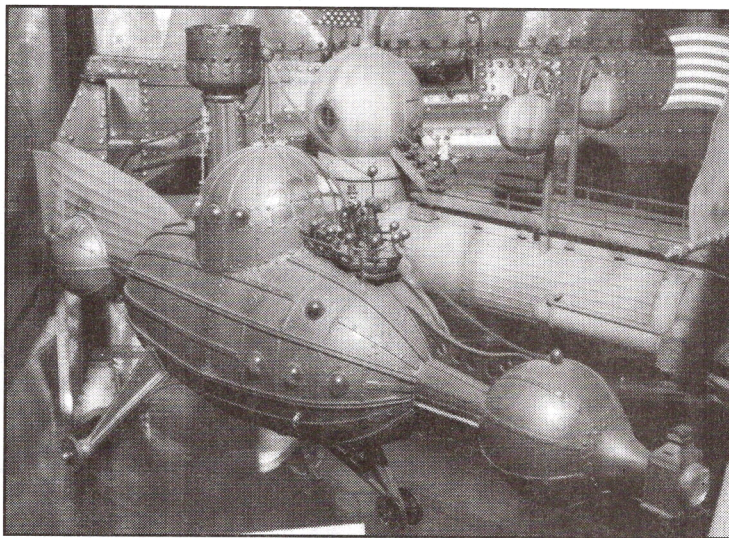
Jim: So, what lifts them up, a lighter-than-air gas?

Rick: Well, the dirigible is too small to lift the heavy gondola unless it's filled with Thermium.

Jim: I see.

Rick: It's a gas that becomes lighter when you heat it. So, you have two external stove pipes sticking out the back of the gondola and one that runs right up the middle of the dorsal fin section that attaches it. There's a heat coil that runs through it and when you run low on coal, you drop in the Andes.

That's why there are two little rescue dirigibles stuck on the sides. They're bicycle-powered and filled with regular gas. On the other ones, I build spheres which can be based on any one of a million Victorian theories of anti-gravity. For instance, they described a weird gyroscope within a gyroscope where all the wheels within are spinning in different directions which throws off centrifugal force in such a way that it neutralizes the gravity within. It moves like a clothes dryer with the load off to one side with an off-center thunka thunka thunka motion.



The "Bronze Puffer" shows the use of bubble style windows made from clear gelatin capsules and the delicate painting of the window frames.

Jim: Everything's got a tale to it.

Rick: When you're sitting up late at night and you've written all the jokes you can write...you start aiming your creativity at that. You imagine where the crew would sleep inside even though the model is made of a solid block of wood. Put a convenient door where it ought to be.

Jim: That adds to the reality of the piece when it's done. It lets you know what's going on inside too.

Rick: The big submarine project I was working on when I came out to do *Young Doctors in Love*. I'd be in my dressing room working on it between takes. I made it from the tail sections of two Hindenburgs so each end comes to a point. Then, I took the two blunt ends and made the dirigible bag and put cone pieces on to the end from a rocket kit. I don't remember how, but I was able to get in touch with Harper Goff, the designer of the Nautilus from "20,000 Leagues..." and he coached me on how to beef it up with tail surfaces. He said, "They're too thin, they didn't have the metallurgy at the time to hold that up. You need struts." So, I put in struts. "The rivets are too big." But there wasn't anything I could do about those. I told him that he had a lot to do with my interest in this area and he dug that.

Jim: I'd like to find out a bit about the details of the models. I've read that many of your "bubble" windows are made from empty gelatin capsule halves.

Rick: Right. And you'll lose one every now and then. They fall inside. Thank God for the big bags of gel caps. Of course, if you shake the model, you get a great maraca sound.

Jim: How do you achieve the delicate ribbing strips between the panes of windows?

Rick: The windows are made from clear sheet in one piece then they are masked with a vinyl plastic tape, the kind that comes in colors, which stretches over contours. Leave it there for awhile, because it will contract. With a pen, draw on the structural areas you want. You can even draw on a grid so everything is even. Then, with a sharp hobby knife, cut along the lines carefully and peel away the tape strips leaving the window areas masked. Then you take your syringe and add your rivets at each intersection, the brace points.

Jim: So, the framework is just paint because the window starts as an entirely clear piece. how about the bodies of the ships where you have the thin ribbing?

Rick: Plastruct strips with rivets dotted along. Doing that, I realized that I had to use the rivet patterns to reveal the inner structure and panels of the ships.

Jim: I want to talk about your rivet method. You use a syringe?

Rick: And Krystal Klear. At first, I used Elmer's™ glue for rivets, but they started to wrinkle.

Jim: Elmer's tends to shrink in on itself.

Rick: Exactly. Krystal Klear doesn't. It's designed to hold its surface tension so it dries even with everything else. It creates a smooth surface. The new Super Krystal Klear doesn't work. It's too watery. You have to use the thicker stuff.

Jim: Do they still make it?

Rick: I hope so. The trick may be to mix the two and meet yourself half way.

Jim: So, you don't use gap-filling super glue or anything like that?

Rick: No, it spreads out. Super glue won't hold any uniform shape. With the Krystal Klear, you use a glue syringe, you have to get various sizes and you get a piece of brass wire to fit down the middle of the tube to keep it from drying out and forming a plug. After about four rivets, it begins to form a blister and you'll get a deformed rivet. You'll see a dark spot in the middle where the paint shows through. You have to clean the syringe about every four hits. Eventually, you will train your to push out the correct amount. It takes concentration. You've got to practice. I Play some music. Play Michael Crichton's *The Great Train Robbery*. Great Victorian adventure, I play it all the time.

Jim: Do you have a favorite kind of paint to achieve your metallic surfaces?

Rick: Well, you have to be careful when mixing the Floquil Train paints with anything else, they wrinkle everything up and that's a mess. Not the water-based Floquil, but the Train paints are lacquer and they will wrinkle anything else up, peels away like milk scum.

Jim: Do you use a wide range of metallic paints?

Rick: No. I do use Rub N Buff. There are many subtle metalizers you can get at arts and crafts stores. They're for use on wood surfaces or plaster. Every town has its craft store, but it's usually the kind of place no self-respecting modeler will go. For iron, I use a matte black with a layer of steel over that and maybe a little blue. The whale has that kind of layered job. Once you've put your rivets down and the primer base and it's ready to paint, spread the metalizer with your finger and as you get to the rivets, your finger will naturally lift up and leave a dark area around the rivets that looks like built-up grunge, but the other surfaces will be polished and the tips of the rivets will get polished. Then, you come in with a little drybrushing and a bit of rust and you get the look you want.

But if you commit to the rust, you have to decide what's a logical rust pattern, you have to know why it is where it is. My new luxury ves-

sel will be painted wood. There won't be any rivets. It's just contoured wood with the nails set in and the thick coats of paints over that. It'll look like a boat in dry-dock. It's not going to war so there's no reason to make it out of metal.

Jim: What amazes me is the thought that goes into these. You're always thinking about these details.

Rick: It's not just thought. It's emotion. Does it hit the cool button? There's no real logical explanation, it's just cool.

Jim: Do you have any favorite methods of gap-filling?

Rick: The new Squadron putty is better than the old. They've improved all the formulas.

Jim: Do you prefer the Green or the White? I've found the green to be a bit harder, but the White sands more easily.

Rick: I need it harder. If it sands too quickly, you get the wavy surface.

Jim: There are so many delicate spots, compound curves and areas where you could have tiny gaps to deal with.

Rick: Some of it you can fill with Krystal Klear. Just use a toothpick and run it along. It forms its own contoured lines, then spray on the base. By the way, when you do the rivets, you have to put on one or two coats of primer to hold them down. Otherwise, you'll lose them. They just pop off because it's a water-based product that has to stick to a petrol-based product like plastic.

Jim: So, the paint actually holds it on.

Rick: Better.

Jim: How about panels? Do you add individual panels?

Rick: Not usually. Maybe a hinged door.

Jim: Do you demark your panels with paints?

Rick: Just the rivets.

Jim: I suppose that in the scale you're working in, if the lines between the panels were visible, in real life they'd be huge.

Rick: You could put your hand through them. On some of the older ships I did, I carved the lines in. But they disappeared after priming. I tried it again on the Dolphin. I wanted to try out a new scribing tool I got. I just kept adding line after line and I might have overdone it. There may be too much detail.

Jim: I really like the Dolphin.

Rick: I decided to leave it like it was an abandoned ship in Atlantis with all kinds of oceanic grunge. Then someone got it working again, but it still has all kinds of crap on it.

Jim: Where did the basic shape for that come from?

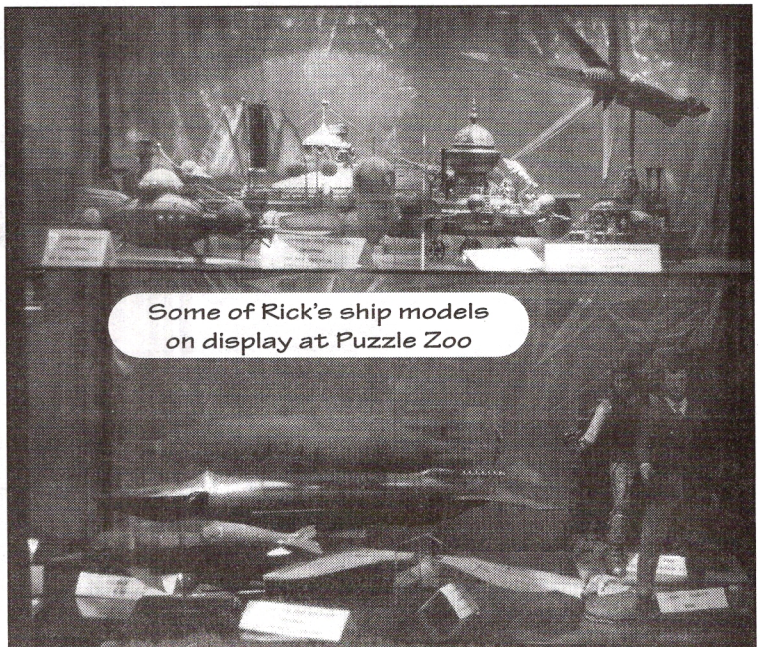
Rick: The navy blimp kit that Glencoe makes. The nose cone is from a rocket, cut the fins from sheet styrene and I built up the echo dome with putty. Then blended them all together. I designed it so it would have a hinged jaw that would open up and reveal stairs for the crew to walk out. I didn't have time to actually build that in. The whale is its' larger, long distance counterpart. There were larger ships, but I haven't had time to get to those yet.

Jim: Do you have any parting words of wisdom for our readers?

Rick: Check out the old Frank Reade novel covers. Get books on some of the early days of Science Fiction and see what they thought would work then...

Jim: ...and let that serve as inspiration.

Rick: Lift a toast to those who thought you could survive the concussion of being fired from a subterranean cannon on a velvet seat with no seat belt. Launched into space in a bullet, timed perfectly to orbit the moon and come back. To those hale and hardy souls, we lift our glass...



Some of Rick's ship models
on display at Puzzle Zoo



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THE ANAL-RETENTIVE MODELER

by Jonesy



When his Mini D-Form kits of Batman and The Hulk finally arrived, The Anal-Retentive Modeler was shocked to learn that "Gray's Anatomy" referred to them as hydrocephalics.

IPMS at Large

with Chuck Davenport, 1st VP IPMS/USA

Raptured by the Kong and All Based Up about It!

A primal roar shatters the solitude of the aerie perch. A scream of terror cries out for rescue. A little more putty in the arm joint and the figure is ready for base coat. I just love it when a kit jumps out of the box and screams at you, "BUILD ME!"

King Kong in 1/35 scale is the newest offering from one of the major players in the vinyl kit industry, **GEOMETRIC**. Founded in the early '90s by a professional lawyer and salesman on what amounted to a dare, **GEOMETRIC** quickly established for itself a reputation for dynamic representations, easy construction, and accurate fit at an affordable price. From the beginning George Stephenson and Lynn Suilmann eschewed the trend towards unlicensed products and began producing fully licensed resin figures of such nostalgic favorites as "Fiend Without a Face," and the Cyclops from the "7th Voyage of Sinbad." A license agreement with Paramount Pictures in 1992 began a series of Star Trek vinyl figures as well as a very successful collaboration with Max Factory, a Japanese company already noted for its precisely sculpted figures, dynamic poses, and quality production savvy. **GEOMETRIC**'s Kong follows in the footsteps of a number of previous adaptations of this perennial favorite. But, where some others might have been too pricey or not "quite right" in overall dimensions. **GEOMETRIC** has hit on the right balance of accuracy and affordability. The facial sculpting is dead on and that is, with a doubt, Fay Wray included in the kit. I've even suggested that a separate 1/8 scale kit of Fay wrapped in Kong's giant hand would be an appealing subject. **GEOMETRIC** has further increased the appeal of the King Kong kit by adding collectible box art and an instruction pamphlet that includes rare photos and interesting facts from the original movie.

Kong, like the vinyl one-eyed Cyclops from the "7th Voyage of Sinbad" is posable. I like this feature as it gives the modeler tremendous latitude in displaying the finished model. In fact, I was so enthused by the possibilities, I rented the film and photographed several key frames for later reference. As I did with **Killer Kits' D'Fens** I used proportional dividers to establish scale dimensions between a measurable point on both the model and the photograph. I established a ratio from Kong's outstretched arm. From there, I was able to extrapolate the height and width of the top of the Empire State Building. Concurrently, I trimmed all the molding ledges and dry assembled Kong. I inserted a section of brass wire in the palm of his left hand and the arch of his left foot. Cemented in place with pourable epoxy (some prefer plaster of paris or Hydrocal), these would serve as attachments to the base. I decided that I wanted this to hang from my wall like my **Horizon Hobbies Batman**. I therefore needed only a half-circle section of the top of the building.

In **Photo #1**, I laid out the base on a scrap section of 1/2" ply using a compass to mark the circle with a 4" radius. The center of the circle was offset from the edge by 1" creating, in effect, a chord that bisected the circle (to allow clearance for Kong's left arm. Likewise, the top, cut from 3/4" pine, was a 1 1/2" radius circle with center offset 1" from the edge

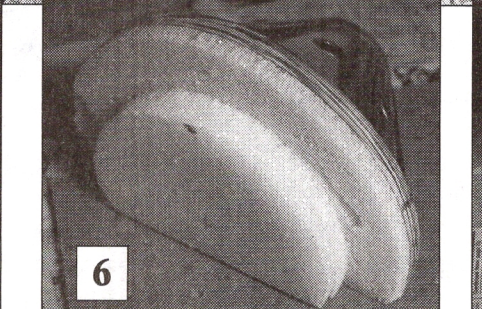
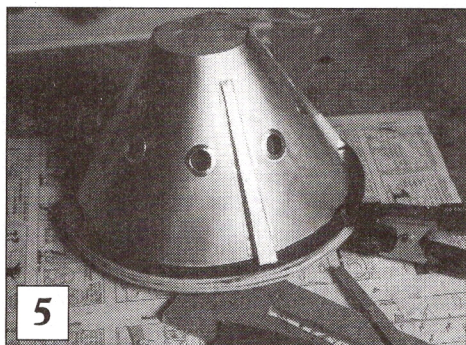
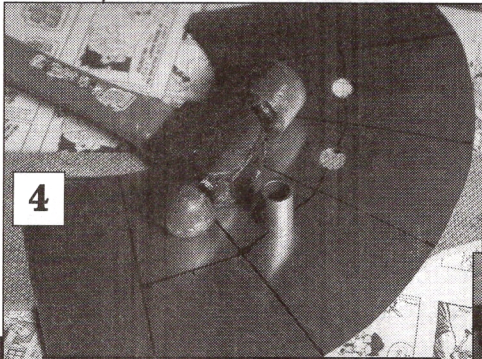
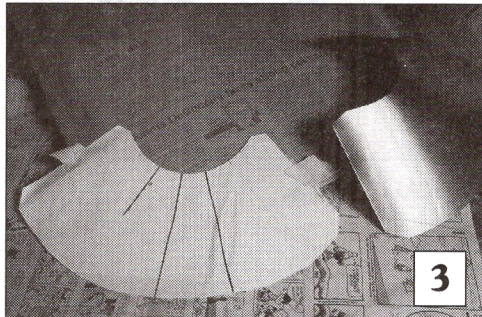
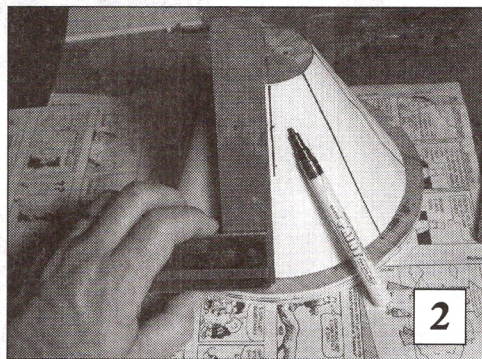
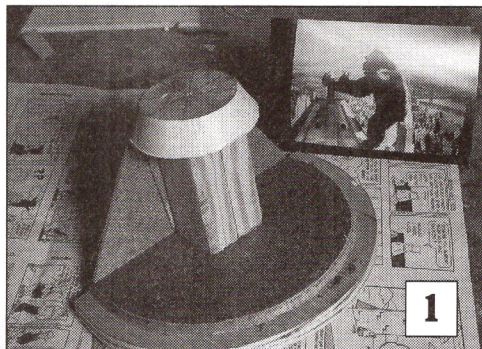
of the board. Based on my measurements, the spine was 3 1/4" giving the overall height of 4 5/8". The width of the ledge that supports Kong's left foot is

5/8". A piece of 1/4" masonite was added to the base to give the aluminum sheeting some purchase. The masonite and pine top needed to be beveled to receive the aluminum sheeting. To determine the appropriate angle, I laid a ruler from the outside bottom of the masonite to the top edge of the pine where I had marked a 1 1/8" radius (which was to be the topmost dimension of my building). I marked the angle with a pencil and cut the bevel on my scroll saw. The pine top and masonite half-circle were tacked to the spine and rolled on a large sheet of paper. As I rolled the piece, I marked with a pencil the points where the two circles contacted the paper. Crude but effective. I now had a template to cut the aluminum covering. Finally, the whole assembly, including 1/2" ply base was epoxied together ensuring the flat sections of the circles were parallel. I strengthened the whole assembly with a back made from 1/4" masonite, tacked in place and cemented with 5-minute epoxy. Next came the aluminum sheet.

I first cut the top of the ledge by transferring the ledge dimensions to aluminum sheet I obtained from the local newspaper publisher. A 15" X 30" section of thin gauge sheet used in the printing process costs about \$1. Scribe the circle with a compass and cut out the sheet with a used pair of scissors. I cut the outer edge a bit wider to create an overlap. This was glued in place with epoxy. The Empire State Building (in the movie) featured some architectural adornments protruding from the side. In **Photo #2**, I drew radial lines bisecting the center of the top in a hexagonal pattern. These were extended onto the template using a try square to ensure they ran perpendicular to the base. **Photo #3** shows the template and the partially formed aluminum skin cut from the template. **Photo #4** shows the radial lines transferred to the aluminum for punching out the portholes. To achieve the porthole effect, I taped cellophane to the inside and lined the interior with black paper. The outside rim was double-punched aluminum sheet epoxied in place.

In **Photo #5**, final details included some aluminum, bent with a homemade masonite form to simulate those protrusions. Again, everything was assembled with 5-minute epoxy. **Photo #6** shows that non-load bearing details were simulated with styrofoam later clad with aluminum. All edges were overlapped then trimmed or filed flush. The top was capped with one of my son's marbles epoxied to a plastic base. **Photo #7** shows Kong dry fitted to establish his pose.

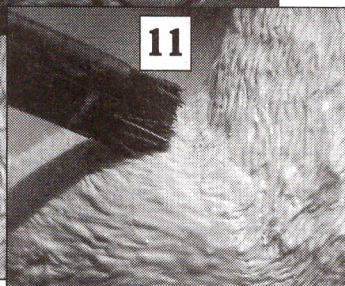
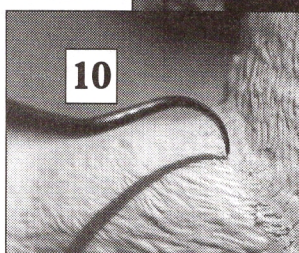
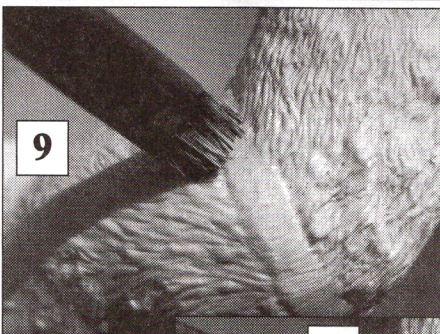
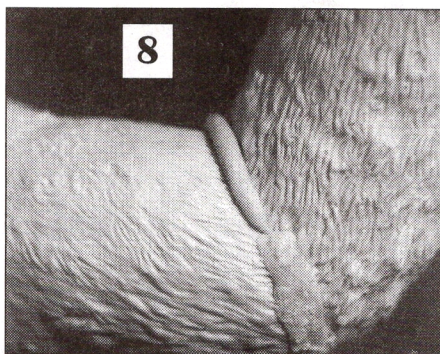
The next step was to add a couple of drops of CA to each of the joints EXCEPT THE WAIST to lock the model in position. I then disassembled Kong at the waist and poured liquid foam into the arms and upper torso, and the legs and lower torso. Once cured, excess foam was removed from the waist area and the two subassemblies were reassembled with 5 minute epoxy. Kong was repositioned on his "throne" while the epoxy cured. Once cured, Kong was incredibly rigid and strong requiring no additional internal support.



Disguising the seams and replicating the hair was elegantly simple. I used Magic Sculp epoxy available from Wasco Wildlife Artist Supply Co, 1-800-334-8012. This comes in 16 ounce, five and 20 pound kits. A five pound kit averages out to 28 cents per ounce...considerably cheaper than the competition. It sets up in about three hours and smoothes with water. In **Photo #8** I rolled a thin ribbon and pressed it into the seams. Large gaps actually work in your favor since the epoxy has more surface area to grip. **Photo #9** shows me working the putty into the seam and hair detail with a cut-off acid brush dipped in water. I'm using some pressure here, folks. **Photo #10** depicts the use of Micro-Mark's plastic scriber, part #60728, \$11.95, to work in the hair details. This is a must have addition to anyone's modeling tool box and can be ordered by calling 1-800-225-1066. In **Photo #11**, I'm reworking the scribed details with the moist acid brush again until I achieve the proper level of blending. **Photo #12** shows the results of about two hours of seam work.

I primed the figure with Plasti-Cote's sandable auto primer (with the NASCAR emblem) available in auto supply stores and finished the main body with Horizon Hobbies' range of acrylic paints. I base coated him in black and used successive dry brushings of various shades of brown and grey to highlight the details. I executed Kong's mouth, teeth, eyes, and Fay Wray in oils. Two weeks prior to construction, I had visited Universal's Kong in Florida with my son so I tried to replicate the effect I saw there...minus what has to be the world's worst case of halitosis. Hmmm, now there's an idea. Sensory modeling.

In conclusion, I want to thank GEOMETRIC's George Stephenson for supplying the model and background information on his company. I had as much fun with Kong as I did Batman. In fact, Kong will soon be perched on my wall for all to admire and fear!



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HAP's Lava Ape

built, painted & reviewed by Fred DeRuvo

Photos, except where noted, by Fred & Silvia DeRuvo



photo by Terry Calahan
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teeth, lips and inside of the nose. The eyes had already been done with Polytranspar Blending Brown and then Golden Yellow Oxide added with a brush for highlights.

Now for the base. This was going to be fun because I wanted to create a jungle-like look for this ape. I had already scratchbuilt a



photo by Terry Calahan
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When **Heroes From Another Planet** (or **HAP** as they refer to themselves), came out with their 1:8 scale, 5 inch high **Lava Ape**, I had to have it. As soon as I saw it I could see an infinite number of scenes that it could be placed into. I'd heard about it prior to going to the MMP3 through speaking with Chad at HAP. It wasn't quite ready to sell to the public yet at the Party, but fortunately for me, I didn't have to wait long to get my modeling mitts on it.

The kit itself, comes in three pieces: two arms and the body (consisting of the torso, head and legs). It's produced in solid resin, making it quite heavy. I was fully impressed with the amount of detail that sculptor Nui got into the kit.

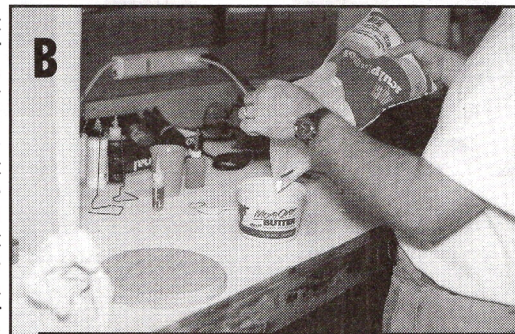
Because of its weight, I decided that it would be best to pin the arms to the torso. After taking care of this, the big problem was the seam that became extremely apparent. Knowing how much I hate to fill seams, I thought, "Oh goodie, how will I ever blend that area in so that it doesn't show?" I got out the Milliput™ and rolled out two very thin pieces and applied them to the areas where the arms meet the shoulders. I then took another piece of putty, flattened it out and pressed it onto the body to create the image of fur. Then, I began pressing it into the area with the seam, expecting it to recreate the fur there as well. It didn't. Okay, step two. I looked at the seam and thought, "Okay, then I'll simply have to sculpt in the detail again." So, I took the dull edge of my X-acto™ knife and began drawing in the lines on the pliable putty. Voilà! Perfect. That was actually fun.

I gave my ape a base coat of Pactra Flat Black. Originally, I had intended to do a black gorilla, but then decided as I went through the process that it would be too dark and the detail would be lost. So, I used Bon Artiste Fruitwood stain over the entire ape and when that had dried, I began dry-brushing various shades of brown, most notably, Tamiya Flat Red-Brown. I really liked the look that was created. As a final result, I took Golden Transparent Red Oxide and lightly misted over a number of areas of the ape.

The teeth were done by first airbrushing Polytranspar Blending Brown for the entire mouth, then I brushed them with Horizon's Ivory paint. By the way, in case you haven't found out, Horizon's paints are excellent for jobs like this (or eyes) because they are much thicker than most paints and stay where you put them. After this had dried, I used Bon Artiste Fruitwood stain on the teeth to finish the process of dirtying them up a bit. The last step was to apply Horizon's Clear Gloss to the



photo by Terry Calahan
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A

base for my Horizon Wolfman kit (**photo group A**), complete with a broken fence post and barbed wire. That was my first attempt at scratchbuilding a base. This one was going to have some of the same elements, however it would highlight more jungle growth and because of that, have more of a moist look to it overall.

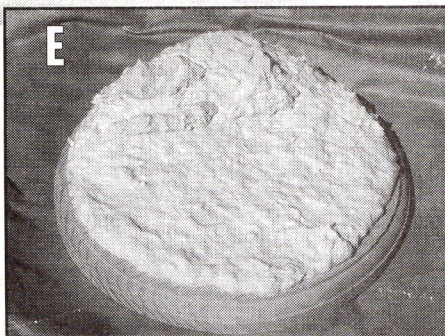
The first step in creating this base, was to choose the bottom, which turned out to be a piece of round, finished pine. Then, I mixed up a batch of Sculptamold™ and set it aside for a few minutes (**photo B**). I didn't want my base to simply be flat, but to have levels to it, so I broke up some Styrofoam™ pieces and arranged them around the ape kit (**photo C**). When I was satisfied that it looked good, I poured on the Sculptamold and smoothed it around with a plastic spoon (**photo D**).

For the topmost section of the base, I added some rocks that I had created with a latex rock mold and plaster. You can see the finished base in **photo E**.

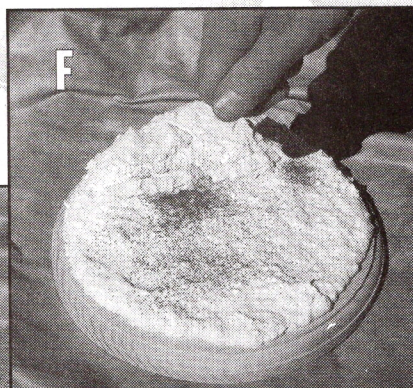
What's ground unless it has a rough, uneven surface? I took some railroad ballast and sprinkled it over the entire surface (**photos F & G**). This works nicely when you're trying to replicate a lifelike ground surface. Then, I simply set the base aside to let it dry. Before it would completely dry though, I would need to place my ape on the ground so that his footprints and left handprint would be somewhat embedded (**photo H**).

Having done all of this and waited until the base was now completely dry, it needed to have the "dirt" made to look like dirt. This was accomplished by mixing Tamiya Flat Earth and Flat Dark Yellow and airbrushing over the entire surface of the base (**photo I**). What you have is a realistically painted base ready for customizing (**photo J**). To make the rocks look realistic, I simply drybrushed Tamiya Flat German Gray, then a lighter Pactra Flat Light Gray over that. Because the "dirt" color was airbrushed on prior to drybrushing, it stayed in all the crevasses, just like rocks in real life.

The next step included deciding what foliage to use and where to place it.

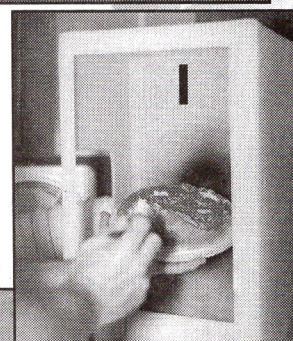


My wife had some large, bright green leaves from her silk flower supply, which she generously donated to the project and these were placed around the ape so that it would look like he (she?) was coming right out of the overgrown jungle. To affix these to the base, I simply drilled small holes where I wanted them placed, then I glued them using CA glue

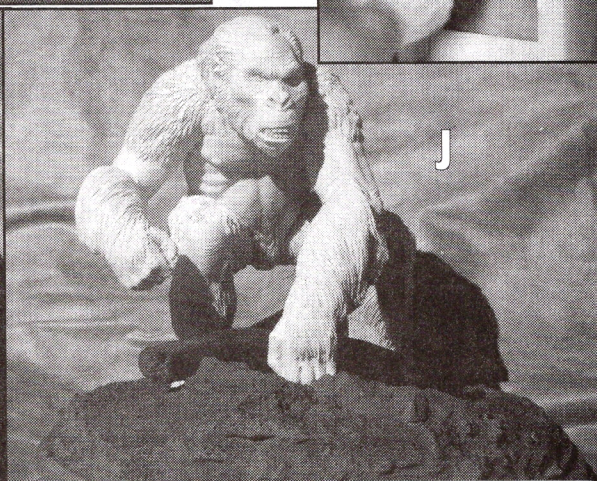
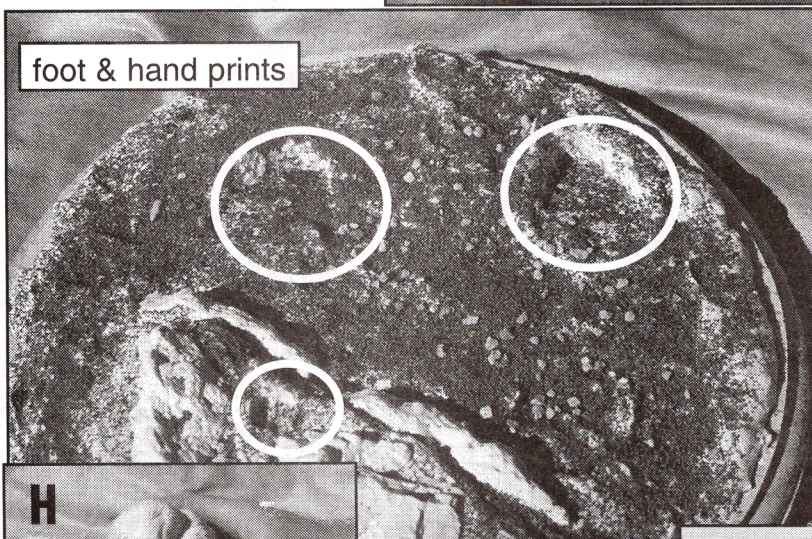


and kicker. Since the stems are made with wires in them, they stayed up automatically and could be bent to go in different directions if I chose. I also placed a branch, which looked much like a fallen tree trunk across the path of the ape, making it look like it was getting ready to step over it.

Because this was the jungle, I then utilized a number of taxidermy paints, both Polytranspar and Life Tone Hydromist paints. (available



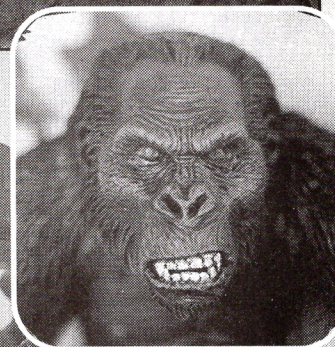
foot & hand prints



through **Research Mannikins** - 1-800-826-0654 or 541-451-1538). These Hydromist are better because they're already airbrush ready, they have a mixing ball built in to the container and they flow much better than Polytranspar paints do, in my opinion.) I sprayed a number of different greens on the leaves and also *across* (not directly on) the rocks. I then

took Polytranspar Mallard Yellow-Green and sprayed it over the ground, heavier near the base of the rocks and also on the top of the branch. What is created is a nice mossy effect.

This kit is excellent. The detail and realism on the face as well as the body is outstanding. The base was a ton of fun to create and, as you can see from the final product (*photo K*), it's a perfectly natural setting for the Lava Ape. I'm glad to see that HAP has produced it. If you're into kits like this, then I wouldn't think twice about purchasing one for yourself. You'll like the detail, the inherent "action" and the ease with which the kit goes together. For more information on this or other kits produced by these guys, you may contact **HAP** at: **861 Sutter Street, #300, San Francisco, CA 94109 • Tel: 415/673-1838 • e-mail: hap@sirius.com Cost of kit: \$80.00 plus s/h. Please make check or money order only to: Chad Husumrer. CA residents please add 8.5% sales tax.**



Kit Spotlight



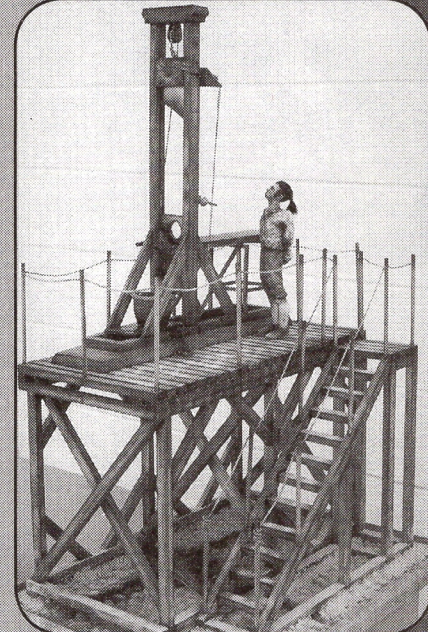
Emil J. Smicklas, of Glenwood, IL sent pics of some of his kits for our viewing pleasure. Thanks Emil!

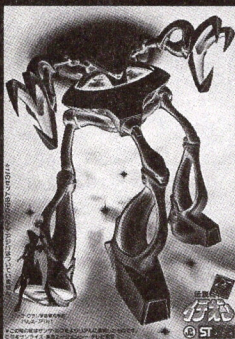
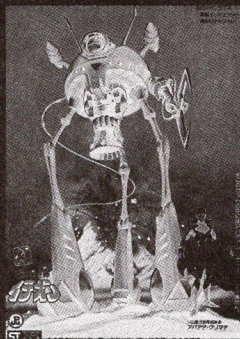


Terry Lemonds, from Greensboro, NC is sharing some pics of his great kits too!



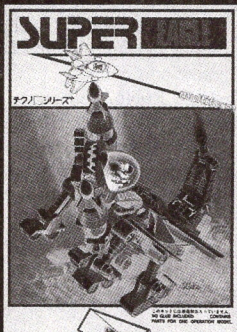
Jim Lawrence (who won runner-up with his Dimensional Designs' custom painted Swamp Witch - pictured), shares a number of his kits this issue. (from top right, clockwise) You'll recognize Kaiyodo's Gremlin, Python Press' Guillotine, customized with gallows and rock base; the Swamp Witch and GEOmetric's Pumpkinhead w/customized base.



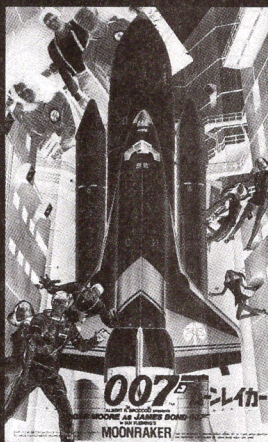


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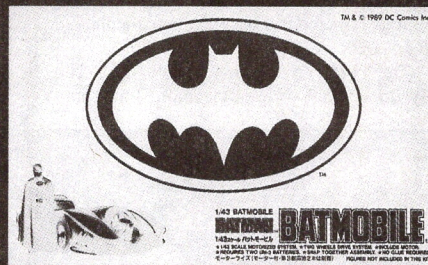
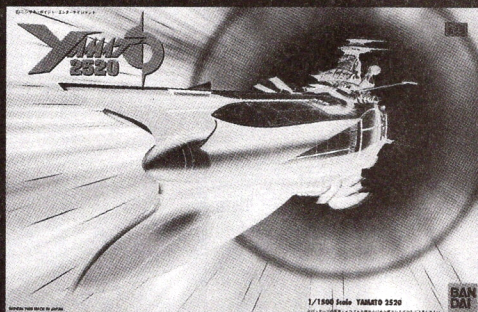


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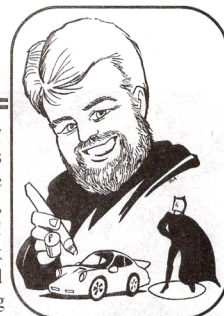
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The Resource Review

with Fred DeRuvo



Horizon, in my opinion, is on a major roll with the kits that they've recently been putting out. This **Robin™** specifically, is simply beautifully sculpted by Toshi Usui. It is a wonderful study in human anatomy. I like everything about this kit, the pose, the understated power in the stance, the proportions of the figure itself - it's all done so very well.

The figure of Robin comes in seven pieces: the torso (which includes attached right leg), two arms, head, lower part of cape and batarang. The kit also includes a base and a nameplate.

CLEAN-UP:

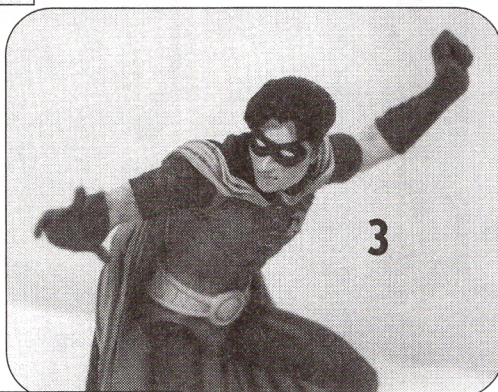
The parts go together flawlessly. They really do. There were some mold lines that I

ASSEMBLY:

Gluing was pretty straightforward. I opted not to pin anything at all, although I probably should have pinned the arms and leg to the torso for extra strength.

PAINTING:

There are a number of ways to paint this kit - either before gluing or after. I chose to paint the parts before I glued since then I wouldn't have to worry about getting one color on another so easily. I decided to use **Horizon** paints for this kit, but found that I had a bit of a problem with "chalkiness." The paint dries fairly quickly and doesn't really smooth out with brushing. As a matter of fact, I found that I had quite a few brush strokes to contend with when I was done.



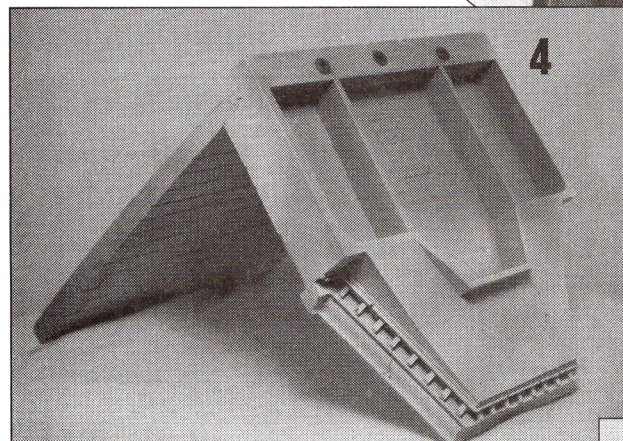
flow better. I gave it a try and it worked well. It's amazing how the simple solutions work the best, (**Photo 1**). Thanks Randy! (By the way, you can look for a profile of Randy and Kit Kraft in an upcoming issue of the mag.)

The colors that **Horizon** has are absolutely perfect for Robin. They're bold, full-bodied colors and match perfectly to the comic book character. They still dry with a chalky look to them, but I dealt with that by using **Bon Artiste Antiquing** stains. This slightly subdued the colors but also greatly enhanced the shadows on the kit. It also eliminated the chalky look. This was especially noticeable on the underside of the cape - the yellow portion.

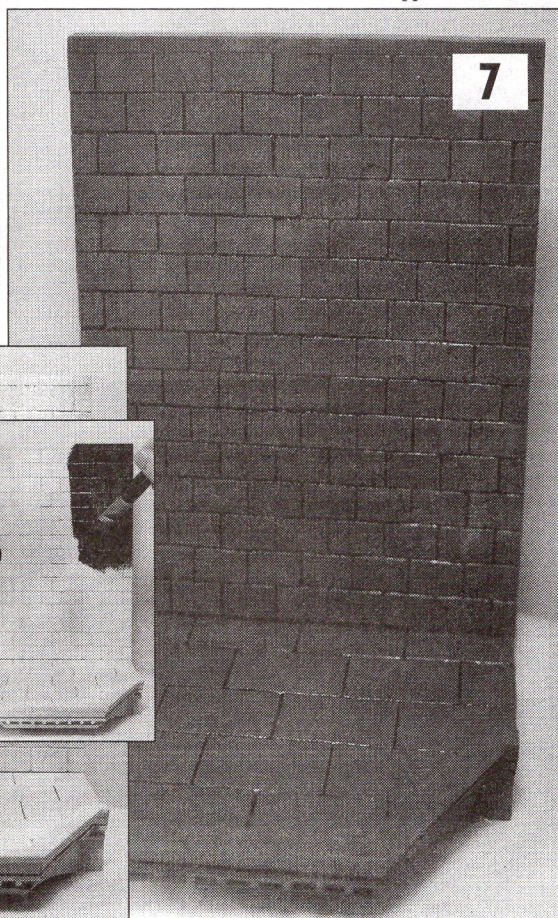
For the black areas of Robin, I chose to use **Pactra's Flat Black**. I really like this color quite a bit and I'm glad that when **Testors** purchased **Pactra**, they didn't start messing around with the **Pactra** formula. They work very well with either a brush or an airbrush.

I tried something off the beaten path for me on Robin's hair. I painted it brown, then used **Bon Artiste** stain over that, then drybrushed black over that. It seemed to give it a nice depth and variety of color as most of us have in our hair.

Robin's face was pretty easy to do. Earlier I had airbrushed the flesh parts with **Pactra's Flat Flesh** tone, (**Photo 2**). This paint is my favorite flesh tone because it dries with a slight natural-looking sheen to it. Also, the color itself is very close to flesh, but you can darken or lighten it as you choose. After this dried and I had applied **Testors** **Dull**



Thinking that the problem was me, I put a call into Randy Vandall, at Kit Kraft, Inc., (who is now doing what Tom Gilliland use to do when he worked there) and mentioned my problem to him. He indicated that to avoid this, he kept a cup of water nearby and dipped his brush in the water before dipping his brush in the paint. The bit of excess water on the brush helped the paint to



cleaned up with 600 grit wet/dry sand paper and some flash on the batarang and a few resin sprues that needed to be removed, but other than this, there weren't any problems to speak of at all.

After doing the minor clean-up, I washed the parts down with warm, soapy water and a nail brush (gently). I then let them air dry. A thin coat of white acrylic primer was sprayed on the parts after this.

NEW BETTER

Paints for the Professional Modeler

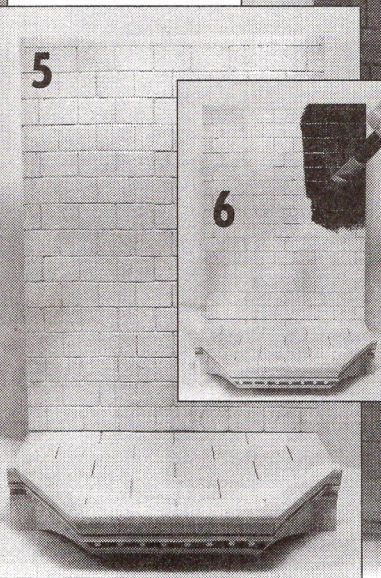
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MODEL

3

The Modeler's Advantage

BADGER AIR-BRUSH CO.





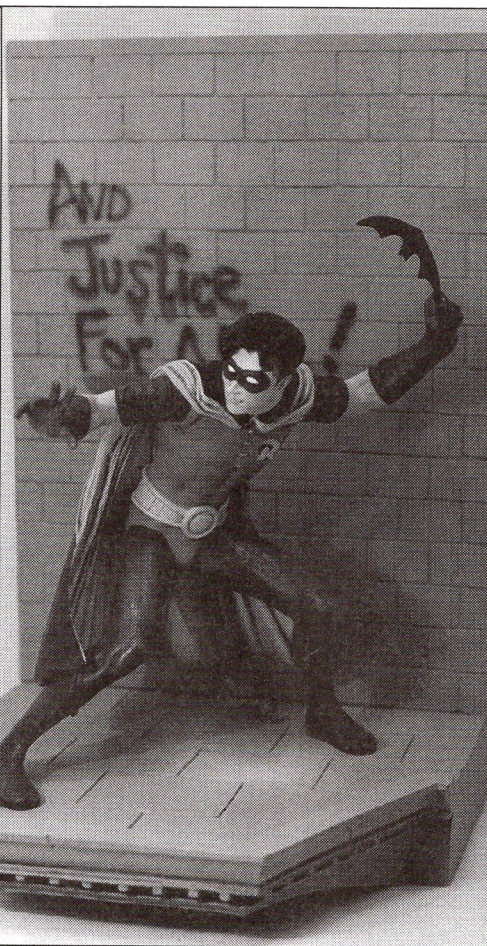
The plain wall is just too boring, in my opinion.

Cote™, I again used Bon Artiste stain. It was simply a matter of painting in Robin's mask green and eyes white, to match the comic book character after this. The green I chose for the mask and gloves was **Badger's new Model Flex Forest Green**. It flows very smoothly and worked well (Photo 3). (A side note here: Badger's Model Flex paints are *not* the same as their previous Accu Flex. These new paints, Model Flex, are an improved mix and I found that they go on very well, either with paint brush or airbrush.) The lips were painted by using **Horizon's Flesh Tone #3**. Done.

I figured the cape would have a nice seam to deal with because part of it was molded into the figure and the rest needed to be glued on, but I was wrong. When I glued it, I gently squeezed the two ends together where they meet on Robin's back. I placed some drops of accelerator and that's it. The seam looked just like another natural fold of the cape and required no filler at all. Prior to gluing, I had airbrushed the underside of the cape yellow since I wanted it to look as smooth as possible. I chose **Golden Airbrush Colors Hansa Yellow Medium - Opaque**. The outside of the cape was brush painted with **Pactra Flat Black**. This same color was also applied to Robin's Ninja-style boots. **Tamiya German Gray** was used to drybrush these black areas. Bon Artiste stain was used on the yellow underside of the cape (this done prior to gluing).

BASE:

The only thing that was left to do was the base. The kit comes with the flat street base with the manhole cover. For me, Robin deserves a bit more and since

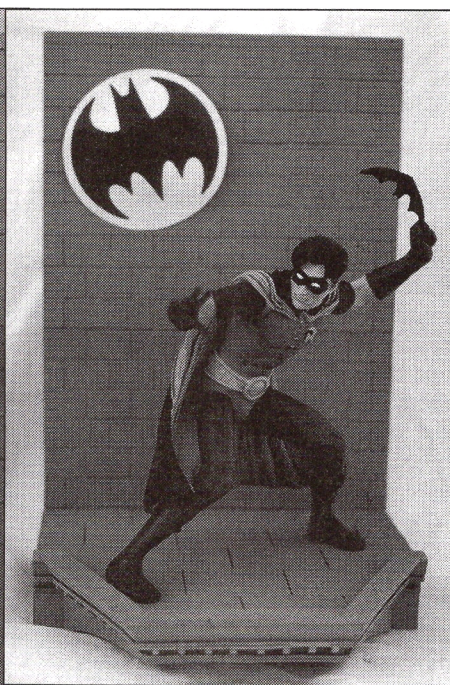


The finished wall, with the added graffiti makes a statement that ties into Robin's character.

light gray to cut down on the the shine and overall darkness of color. Excellent, if I do say so, and very easy.

But, I wasn't happy with the empty wall. It needed something. I tried thinking of a sign or billboard of some sort, but couldn't really think of anything. Graffiti? Possibly, if it was the right kind. I wanted mine to be readable, not like when I drive around Fresno or parts of L.A. and I have no clue what has been written (that's probably very good). Anyway, I finally decided upon the statement, "And justice for all..." That seemed to be the reason for Robin's existence and it suited his character just fine.

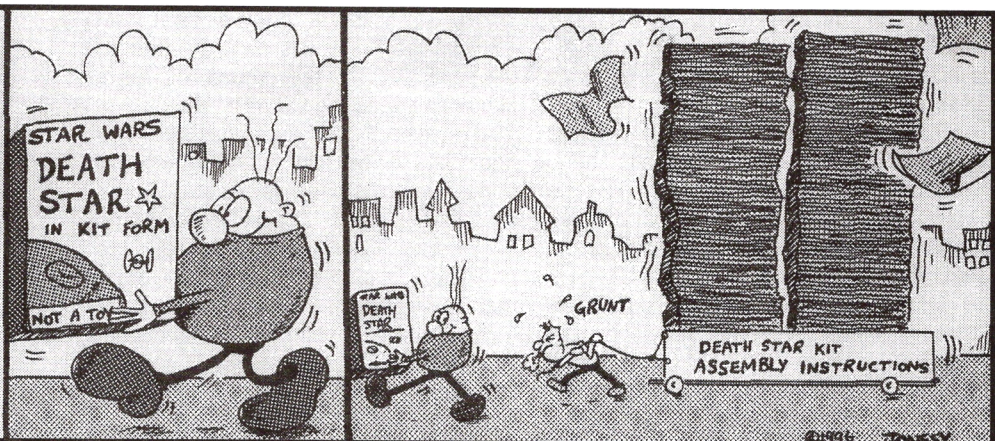
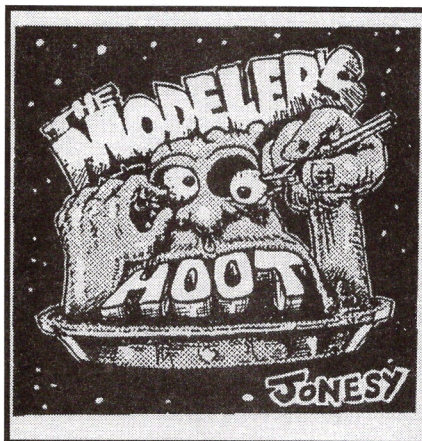
This is a great kit. I have no complaints. I'm especially glad to see a licensed Robin kit, since the last one that I'm aware of was Aurora's. This kit, far exceeds the quality of Aurora's kit in every way, but I like them both. Thanks, Horizon for producing this 1:8 scale masterpiece and I expect to see much more in the way of Bat-related kits in the future. **Robin™** retails for **\$89.95** and can be ordered through most hobby stores. **Note:** A Horizon vinyl version of Robin should also be available as you read this (or soon), retailing for \$39.95.



Should I create a stencil of the Bat symbol, then airbrush it on?

I was planning on doing the rest of the Bat kits, I figured I'd use some of Horizon's wall hanging bases. For Robin, I chose the ledge with the plain wall for the back. I decided to use drywall screws to secure the wall to the ledge (Photo 4). This way, I wouldn't ever have to worry about it falling apart. It really fits very securely.

The method I chose for painting it was simple: **Pactra Light Gray** (Photo 5), then Bon Artiste stain (Photo 6) to fill in the cracks. Photo 7 shows the wall just prior to "misting" it with the



Across the Pond

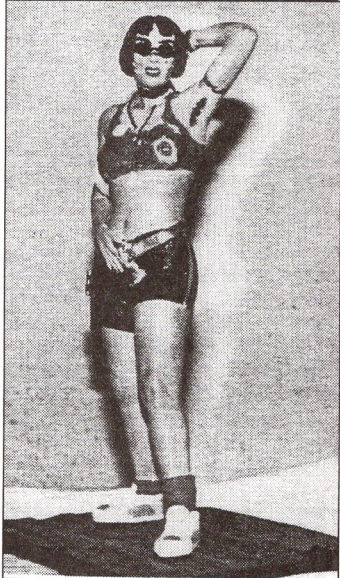
with Andrew "Mad Dog" Hall

Another year over and deeper in debt...by the time you chaps read this, I'll have had another birthday - 30+ is all I will say, thank you very much and a rather odd question rears its ugly head a tad like Michael Myers coming back again and again and again...What's a thirtysomething, with a real life doing mucking about with 'toys?' There is no easy answer. Is it because we love the movies? Is it that we appreciate the quality of work which goes and sometimes can be lacking, into these items we adore? Do we, in this fickle world, see these kits as some sort of investment for the future? Is it the link to our childhoods and perhaps better times? Perhaps it's a way of expressing ourselves by bestowing the appearance of life onto an inanimate object? Or is it because this is (or should be) a fun hobby which, like most of us, is different from the norm and in our own ways, we are using the hobby to show the world that we are more than a number and can stand up and be counted? I'd like to think that the 'why' question can be answered by a mix of the final two points...I sure as hell don't do it to aid my retirement fund.

Regular readers will be a tad shocked by the above introduction as usually I have to spend some space letting folk know the ins and outs of ordering stuff from the UK. Bugger, I thought, let's do something different and that is exactly what I hope to do but first...prices quoted are in **Pounds Sterling**. To buy anything, your cheque, etc. **must** be drawn on a UK based bank, but if you need help then have a word with your own bank. They are there to help you. Remember, you pay their wages.



Sculpture shown smaller than actual size of 14 3/4" tall. Due to the nature of the hand painting process, colours may differ from those shown



Who am I to tell you about UK kits? Well, I am the founder, publisher, chain smoker who runs the FTVMC and we publish our magazine, **DRONE** six times per year, via our members reviews. I get a good feel for what is going on over here and Fred lets me pass this onto you. But from now on, we ain't JUST LOOKING AT KITS. The UK has a huge network of fan clubs, services, that you may be interested in and will never have heard about. Well, I'm going to try.

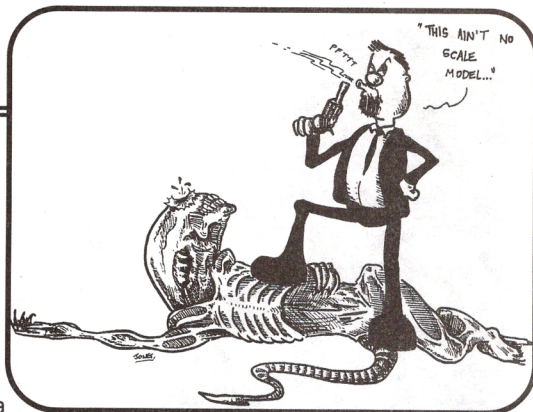
Christmas is an odd time for kit production here. There has been a pre-holiday rush to get stuff onto the shelves and some producers play their cards very close to their chests not wishing to divulge new projects on the off chance some other 'nice' chap bangs off another kit of the same type or name - my best guess is that this sort of thing happens in the States too?

Anyhow, enough babble, but one final point before I move on. The dealers mentioned are not the only ones here BUT they are the ones who have offered a good service to members of the FTVMC and in my book that means a lot.

Star Wars fans are in for a double treat, not only this hand painted 14 3/4" tall figure of Mark

Hamil as the young Luke Skywalker, but also a resin T-16 Skyhopper kit. The figure is a limited run of 1,000 each and comes with a signed certificate, signed by the sculptors, *Bruce Webber* and *Rick Lewis*. There is more because the certificate is also signed by none other than Mark Hamill himself. It costs £137 (not including shipping) and they accept your flexi-friend. Interested? Call 071-720-300 for more details.

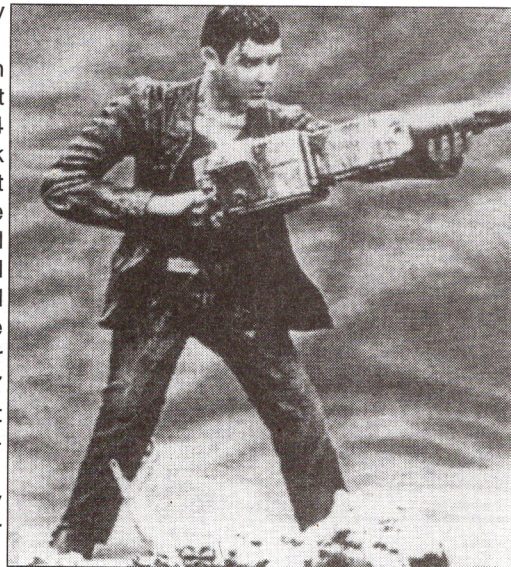
The T-16 Skyhopper is the toy which we see Luke play with in *Star*



Wars. You also see it in the book *Best of the Lucas Film Archive*. The resin kit comes as nine parts, costs about £31.00 and is produced by the firm, **Amaquest**. They have also just released a 1:6 scale caricature of Stallone and pal on the Dredd cycle. This kit is resin, costs £60.00 and is called *Escape from Megacity*. It looks real neat too. Want one? Contact **Hobby Bounties, Ltd., Business & Technology Centre, Bessamer Drive, Stevenage Herts, SG1 2DX, UK**. This is a new address for Hobby Bounties but their old Singapore address is still valid and they do take plastic.

For lovers of the female form, that Garage Kit stalwart, Jonathan Dewar has a couple of new kits out. The first is *Seth*, from the movie *Dusk Til Dawn* and has him with his pneumatic tool at the read. A fully detailed base is supplied featuring a dead undead, for about £50.00. The second kit is a 1:6 scale *Cyber Chick* up for grabs. She comes (ooooohhh!) as four resin parts and shades. She is an oriental babe with a rather large handgun on her hip, a tad like Tank Girl?

Talking of which, here is an exclusive and if you're interested in the following, then **read this with care**. This is an exclusive offer to readers of *The Modeler's Resource* and readers of *DRONE*. This kit



will not be advertised for sale anywhere else in the world...

Sculptor Jason Brookes has produced a very limited run, eleven inch high *Tank Girl*, comic book figure. The run is expected to be no more than 75. Each kit comes with a fully detailed paint guide and instructions. She comes as four main resin parts, each cleaned up for ease of construction. The parts are body, right booted leg, detailed base, featuring a beer can (empty) and arms holding baseball bat. Jason also supplies small metal rings and a cross with which you can construct her earrings. He has even included the bits you need to make the 'ciggie' which hangs out of her cheeky, grinning mouth. The figure's detail is very craps and from the top of her shaved head to her hobnail boots, this IS the business. A change from the norm, this kit will



collect movie-related items and you can't go far wrong with autographs. If you are a Hammer fan or are into *Doctor Who*, *Blakes 7*, then the person to contact is Derek Tait. I've used Derek's services for a number of years and have always found that not only does he offer the best prices around, but a great service. To get your mitts on his latest catalogue, send three International Reply Coupons (available at your local Post Office) to the following address: **Derek Tait (D), PO Box 7, West Park, Plymouth, Devon PL5 2YS England.**

Horror fans should be interested in this original design from **Niser**. *Toxic Meltdown* is an eight part resin kit from Vic Door. Not a new kit, but worth closer inspection if you are a gorehound. Standing 14" tall and cast in grey resin, which you will find very workable, also this is the only I've come across that stands in his own body fluids.

Fans of the comic book here *Dan Dare* can now own their own version of the alien despot, the *Mekon* as sculpted by Mike Hill. This is 1:6 scale and costs about £45.00.

Pulp Fiction cultists can now own Bruce Willis as *Butch* holding the samurai sword...yeh, bring on the gimp! This kit is being sold by **Star**

Wars Emporium, 13 Lower Goats Lane, Norwich, Norfolk NR2 1EL England.

In the *X-Files*? As mentioned in the last issue, we have a glut of these at the moment and some of the likenesses are just plain crap, but a couple of the guest monster kits are very good. *The Flukeman* (£70.00) and the season 3 *Gargoyle Man* (£50.00) come highly recommended. I hope to have more on these in the next issue, but if you can't wait, then contact: **Frontier Models, Systems House, 84A London Road, Hailsham, East Sussex, BN27 3AH.** They also do a *Conan* 1:1 scale sword at £175.00 and a *Highlander* sword at £112.00 plus a host of model movie weapons.

The final news, before my keyboard sets light, is that this year, the FTVMC will be five years old and to mark this event on November 1, 1997, we are taking over a hotel in the historic city of York for what you could call a mini-Mad Model Party/Chiller Show. At this time, this is the first such event to be held in the UK which will be dedicated just to sci-fi, horror, fantasy and movie models and only open to club members at this time. It is an important time for the UK Garage Kit market and you will get to hear what goes down, who did what with what and how long they spent in the hospital.

So, may your glue tube never harden.

Best Wishes,

Andrew "Mad Dog" Hall
172 High Hope Street
Crook

Co. Durham DL15 9JA England



stand out in your collection. Mine does. If you want one, she costs £40.00, which includes shipping to America. Cheques must be in sterling and made payable to J. Brookes, but...these have to be to the FTVMC address shown at the end of this article. As I do with many letters, etc., I will pass them onto him for you, ok? But, get your fingers out and act **now** as these are sure to sell real fast.

Changing track, let's look at autographs. Why? Well, many kit fanst also

The Fredericks Files

with Mike Fredericks of *The Prehistoric Times*



If it wasn't for Ray Harryhausen, there might not be a garage kit industry today.

Of all the many figure model kits produced by Aurora Plastics Corp and other model companies of the 60s and 70s, there was never a single kit based on a Harryhausen character. This glaring omission was corrected when Japanese modelers first started the garage kit craze in Japan in the early 80s. The first sculptures that these highly talented sculptors created for such companies as Mermaid and Billiken were of some of Ray's greatest creations. Of course, the amount of models multiplied quickly after this, especially when so many Americans and artists from other countries got into the act, but were it not for Ray's movie work, perhaps you would be reading the latest issue of *TV Guide* right now instead of *The Modeler's Resource*.

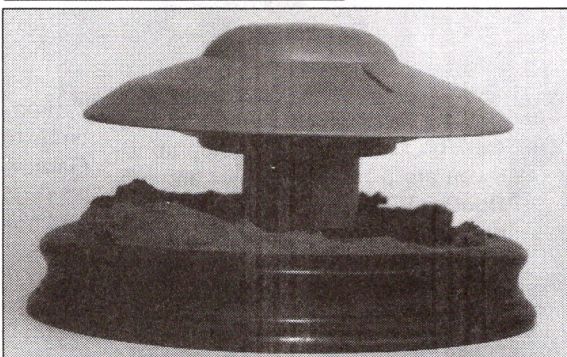
Ray Harryhausen saw the 1933 classic movie, *King Kong* when it first hit theaters at the age of 13. So impressed was he with the stop-motion visual effects of Willis O'Brien and Marcel Delgado that made up the bulk of the film, that he was soon creating his own stop-motion effects in his own small studio.

With short films based on dinosaurs, fairy tales and science fiction, Ray approached Willis O'Brien carrying his film portfolio. O'Brien was so impressed that he immediately made Ray his understudy and assistant for O'Brien's new film, *Mighty Joe Young*. Ray actually did much of the stop-motion effects for the film which launched him on his way to a life of special effects feature films.

In the past decade and a half, an abundance of resin and vinyl model kits based on Ray's work have been produced. Many that were unlicensed and produced in short runs probably never even came to my attention, but the following is a list of most of the major efforts that were advertised or just had higher visibility among kit enthusiasts like myself. Many of these models are no longer readily available and very collectible today.

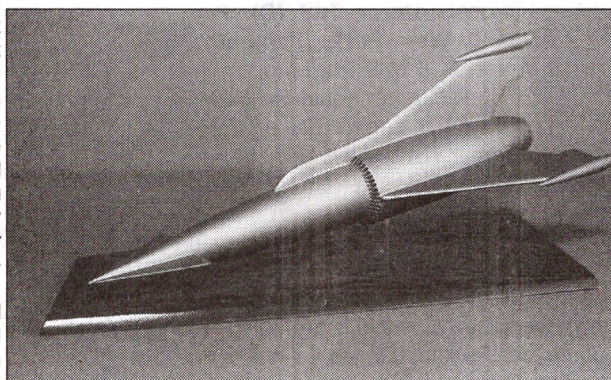
Traveling in chronological order, we start with a resin model of the Jupiterian monster from one of Ray's early experimental films. The alien creature is a multi-armed, flying monster made by Earle Cast. Although not a creature of Ray's creation, a model of Mr. Joseph Young, the giant gorilla that Ray helped animate for *Mighty Joe Young* was created by Resin from the Grave. Joe is portrayed fighting a pride of lions. Another Joe kit shows the gorilla lifting a piano.

Ray's first feature film was *The Beast from 20,000 Fathoms*. The movie revolved around a prehistoric monster called the Rhedosaurus, that attacks a city. Billiken of Japan, issued a model of the Rhedosaurus in vinyl. There were two versions of the same model, one in green and one in tan vinyl. The green was the original issue of the two and very rare today. Pandemonium Productions created a small Rhedosaurus to



Pandemonium Productions' Beast From 20,000 Fathoms (top);
Skyhook's Earth VS Flying Saucers ship (above)

Skyhook's ship based on 20 Million Miles to Earth (below)



be used with HO scale train accessories to form a diorama. The Resinator released a diorama model of the Rhedosaurus attacking a lighthouse as seen in the film. A Rhedosaurus kit that included city buildings and was packaged in a box like those made by Aurora Plastics Corp in the 60s was part of a series of kits titled, "Models that Aurora Shoulda Made." Scott Kelly's Alternative Images offers a large Rhedosaurus model, sculpted by Joe Laudati.

For Ray's second film, a giant octopus (or sectopus, as it only had six tentacles to make animation less time-consuming) attacks San Francisco. The Resinator produced a model of the old cephalopod mollusk (octopus) from *It Came From Beneath the Sea*, as did Resin from the Grave.

In *Earth VS the Flying Saucers*, Ray's saucers attack earth and eventually crash into the capitol in Washington, DC. Two different companies, Skyhook and Anubis, made models of the flying saucer and include a small alien astronaut with the model. Dimensional Designs created a large series of Harryhausen resin kits including a large version of the alien astronaut. A cease and desist order stopped all production of Harryhausen kits from Dimensional.

Ray's last black and white film, *20 Million Miles to Earth*, saw the creation of the Venusian beast, the Ymir. Billiken's first and most collectible kit is that of Ymir, which has seen many recasts made of it since it debuted in the early 80s. Skyhook makes a resin kit of the rocket ship responsible for bringing the Ymir to earth before the vessel sank into the Mediterranean Sea. Classic Plastic of Pennsylvania made a diorama model from the famous scene of the Ymir bending a large lamp post and holding a hapless victim. Resin from the Grave released a fabulous scene depicting the battle between the Ymir and the elephant including a crushed car to one side and a figure of Ray himself bolting from the scene. Rumor has it that resin kits cast from a mold made directly from Ray's original sculpture of the Ymir were illegally produced. One copy fell into Ray's hands and he destroyed it in anger.

Ray's first color film came in 1955 and was probably his most popular. He says that to this day, he is most asked about the 7th Voyage of Sinbad and especially the cyclops monster from this beloved film. Billiken made a vinyl model kit of the cyclops. A second version of the kit included two heads to allow the modeler to build the one or two horned version of the cyclops seen in the film. Mermaid made a beautiful cyclops figure in their Harryhausen line. Tony McVey, of Menagerie Productions, sculpted an incredible cyclops as did numerous other Japanese and American garage kit companies. The dragon that defeats the cyclops in the movie has been reproduced by Dimensional Designs in their discontinued Harryhausen line that was sculpted by Chris Choin. GEOMETRIC Designs offered a resin dragon and resin cyclops kit that are now discontinued. Chris Choin also sculpted the dancing snake woman for Dimensional. Randy Bowen offered a conversion kit to allow Revell's human skeleton kit to become the sword-wielding skeleton warrior that duels with Sinbad.

No models are known to exist from *The Three Worlds of Gulliver* and only *Monsters in Motion's* Nautiloid and prehistoric bird were made based on *Mysterious Island*.

Jason and the Argonauts, perhaps Ray's second most popular film, has a number of kits made based on the creatures seen in it. Mermaid and other sculptors have made beautiful models of Talos, the huge metal statue with the Achilles heel. Mermaid planned to produce a Hydra kit which never materialized but Greg Nicotero created a fantastic 10" tall version. *Monsters in Motion* is most proud of its incredible Hydra kit in cold cast porcelain.

The first *Men in the Moon* spawned the creation of several Grand

Lunar models, one of which came from Dimensional Designs. The octagonal spaceship used to reach the moon has been made into a couple of kits and Monsters in Motion offered a diorama with the moon cow and one astronaut.

For One Million Years BC, a kit of Raquel Welch as the blond cave-woman is available. Monsters in Motion also offers a kit of Raquel being carried away in the clutches of a flying Pteranodon. Kaiyodo released a recent kit titled, One Million Years BC that is beautiful, BUT, Houston, we have a problem. In One Million Years BC, a Ceratosaurus battles a Triceratops and in Ray's next film, Valley of the Gwangi, an Allosaurus (Gwangi) fights a Styraeosaurus. The problem is that Kaiyodo's model portrays the Allosaurus (Gwangi) fighting a Triceratops.

Ray stayed with a prehistoric theme for his next film, The Valley of the Gwangi, a story about cowboys, cowgirls and prehistoric animals. Kaiyodo of Japan made both a resin and vinyl version of the star dinosaur, the Allosaurus. Resin from the Grave made a diorama model of the duel between the Allosaurus and a cowpoke that stretches two feet in length. Monsters in Motion offers a Gwangi model today.

The Golden Voyage of Sinbad was covered well by Dimensional Designs at one time. Chris Choin sculpted three kits for them; the multi-armed Kali, the ship's wooden siren and the little winged Humonculous. Monsters in Motion now sells kits based upon these three characters as well.

Both Mermaid and Dimensional Designs released wonderful Minoton kits based on Harryhausen's final Sinbad film, Sinbad and the Eye of the Tiger. An unknown independent model company made a Minoton spearing its victim. Mermaid also made a kit of the three ghouls from the movie and the Ogre was produced by Dimensional Designs and others.

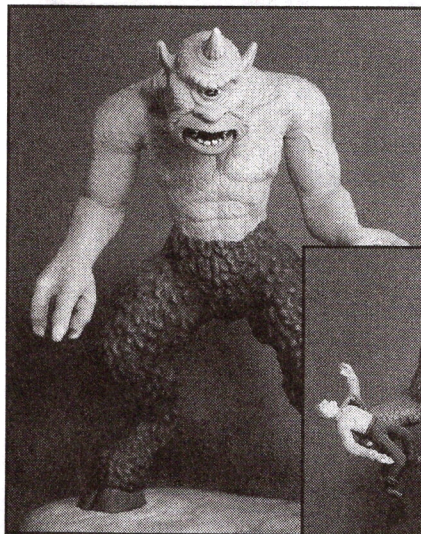
While there was talk of films titled, Force of the Trojans, Sinbad Goes to Mars and The Labors of Hercules, Ray called it quits after his film, The Clash of the Titans. The well-made film brought the world of Ray Harryhausen to an entirely new generation of fans. The Medusa kit from Mermaid is very desirable by collectors today. Dimensional Designs made a model of the film's two-headed wolf and in conjunction with Randy Bowen, produced a figure of Calabos. Several kits of the enormous Kraken sea monster have been available in the past and one is still produced by Monsters in Motion.

A wonderful Medusa kit is available now from GEOmetric Designs. In compiling this article, I interviewed George Stephenson, GEOmetric's owner. George says that Harryhausen models have a cult following that may not be large enough to risk producing related kits, but he nonetheless is taking that risk. GEOmetric produced resin cyclops and dragon kits based on The 7th Voyage of Sinbad movie that are no longer available. The Minnesota based company is now producing very professional vinyl model kits in conjunction with Max Factory of Japan. The three Harryhausen related kits include the Medusa with separate resin base also sold by GEOmetric and the 7th Voyage cyclops. The GEOmetric catalog shows the cyclops positioned with the Arabian playset offered by Mike Parks of Mad Labs which includes figures and the cage and rotisserie spit used by the cyclops in the film. George said that a Talos kit licensed from Sony Pictures who bought Columbia Pictures, may be available as the company's next Harryhausen offering. George told me that a beautiful Rhedosaurus they have can't be released because Warner Bros. won't grant GEOmetric a license for it.

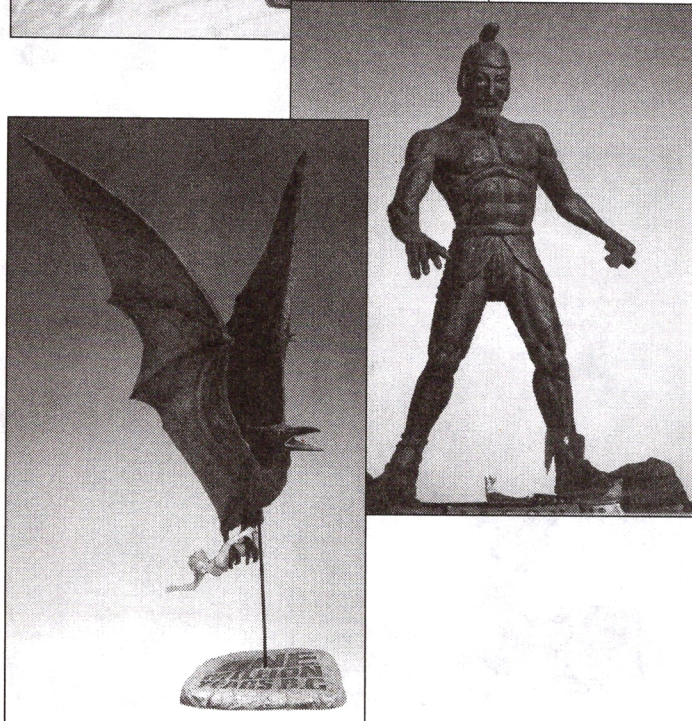
If you're in the market for Harryhausen kits, there is only one place to go and it's Monsters in Motion (MiM also sells GEOmetric kits). No article on Harryhausen kits is complete without talking to MiM's owner and resin model fan, Terry Fitton, which I did. Terry has been selling garage kits since 1984 because he so loves the hobby. The Monsters in Motion name comes from his love for stop-motion animation.

"Monsters" offers over fifty model kits based on Harryhausen films. Kits based on most all of the creatures mentioned in this article are also available from Monsters in Motion (I only listed a few) and are advertised in *The Modeler's Resource*. Terry has shown many of his company's kits to Ray himself who loves them. Stop-Motion Animator Joe Laudati accomplishes many of MiM's Harryhausen kits. Terry likes Joe's work because his sculptures appear posed for stop-motion animation. New and upcoming kits include Joe's Humongulous creeping over an Indian head statue, a Saber Tooth Tiger from Eye of the Tiger on stone floor base by Shawn Nagel, designed to do battle with MiM's Troglodyte. MiM sent me a review copy of this kit and it looks great. Also coming is the Wooden Siren by Take Hisa Kanto with ship base (including rope and barrel) by Mike Wowczuk. Coming soon is the Griffin, the Harpies, Caroline Munroe as princess and the children of the Hydra with poseable white metal skeletons including decals for their shields.

Terry says that Harryhausen kits sell pretty well, but have a limited audience. Most modelers want kits of the latest crazes like iD4, Species, Predator and Alien, but Terry is too big of a fan to stop producing his



**Billiken's Cyclops
(pictured left), built
by Dave Bengal**

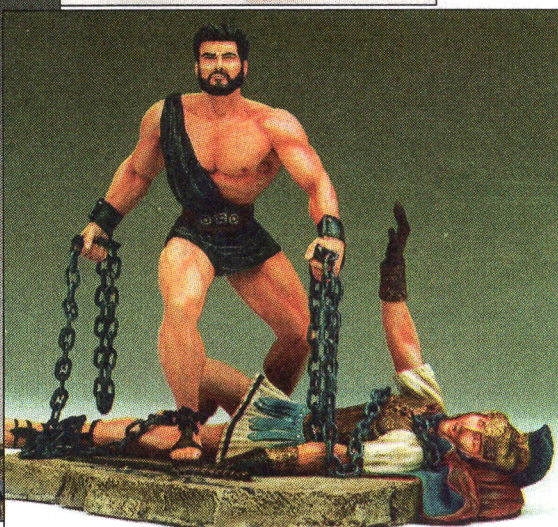
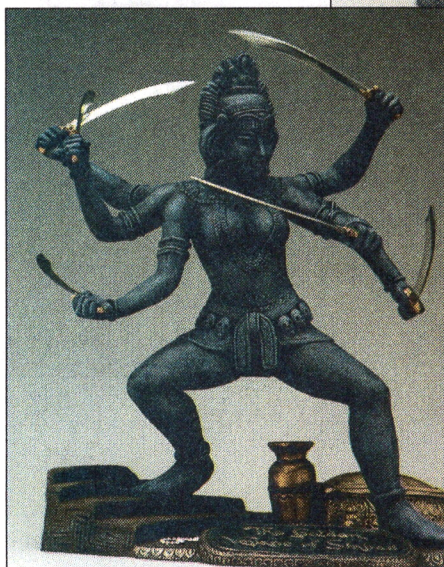
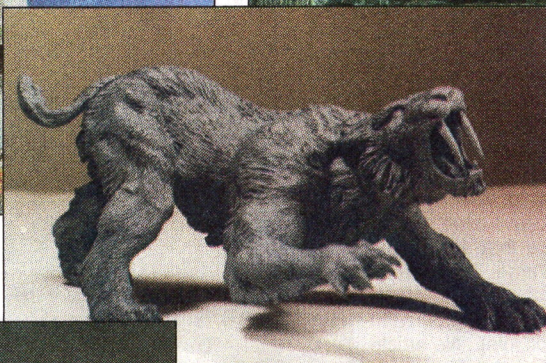
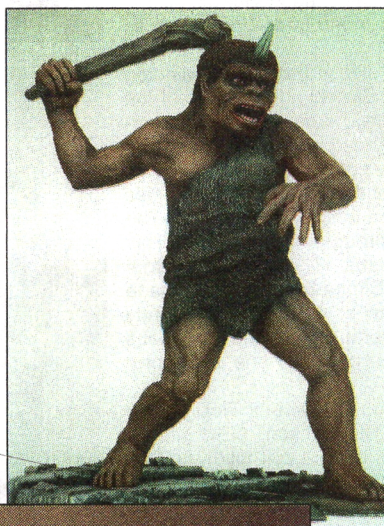
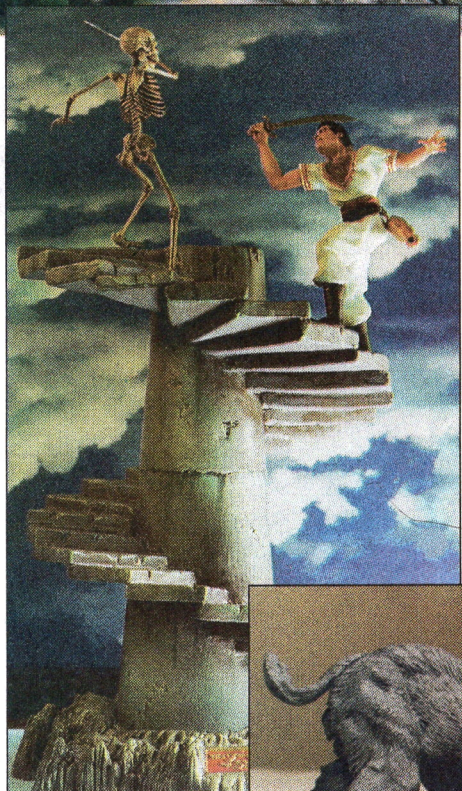




Harryhausen kits which are all licensed. Terry told me to tell you that besides a line of Harryhausen toys coming from Trendmasters, is a book on Harryhausen's life including exclusive photos and all issues of FXRH magazine which cover Ray's work are being reprinted. MiM will carry these as well as several of Harryhausen's films on video. Both Terry Fitton and George Stephenson of GEOMETRIC Design asked me to thank all of their customers. They really appreciate your business.

Although Ray has retired from film-making, he is often seen at conventions and modeling gatherings. Ray even sculpted his own garage kit of King Kong for Dark Horse.

There is a saying in the entertainment business - "Always leave them wanting more." Ray left us wanting more and perhaps with ideal timing now that so many movie special effects are accomplished using computer generated images. Fans of Ray and his many fantasy creatures can still enjoy his many creations through the model companies that create kits based on his work today. Your personal tribute to the undisputed master of stop-motion imagery can rest on your shelf and aid you in reliving those fantastic movie scenes so many of us grew up loving.



View Pfrom the Bench

with Ben Pfawnmiller

Photos by Fred DeRuvo

Wow, from the look of the pose of this kit it looks like the Wall-Crawler means business. And when you add him to one of the newest **Horizon Original Diorama Bases**, Spidy looks like one tough good guy ready for action.

Horizon did a nice job on the casting for these two kits. They have a combined total of ten pieces; **Spiderman** having seven, and the base having three, all of which go together nicely. The toughest part of these two kits for me was trying to decide on how I wanted to paint them.

Once I decided on how I was going to paint them, it was time to get down to business. I started these kits off with some of the usual pre-assembly steps, like the warm soapy water wash down and sanding away any seam lines. After **Spiderman** was put together, shot with primer and ready for paint, I sat it aside and took a look at the base. I wanted to do something to give it more support than just some pins and glue.

After coming up with a few ideas, I decided on using some dry wall screws (six to be exact) that were about two inches long. When placed in the right areas, the screws will hold the base together better than you think, and will be stronger than just glue and pins.

When all of that was completed, I went back to **Spiderman** and airbrushed a *Tamiya White Primer*, then in the appropriate areas of the costume, I used a *Tamiya Flat Red* and *Tamiya Flat Blue*. When that was dry, I used an oil-based translucent black wash to bring out the web pattern and to make both the red and blue areas look dirty. When the wash had dried, I went back over the red and blue parts of Spidy with the good ol' drybrushing technique with the same flat red and blue to bring back some of original colors. I then finished **Spiderman** by painting *Tamiya Flat White* in the eyes then painting over that with a coat of *Liquitex Iridescent White/Metallic Pearlescent White*, then cutting in around that with a flat black. I then sealed this kit up with a clear flat overcoat finish.

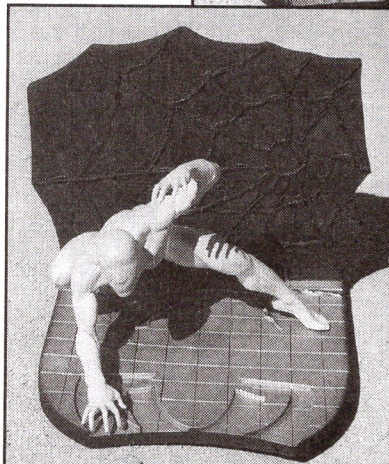
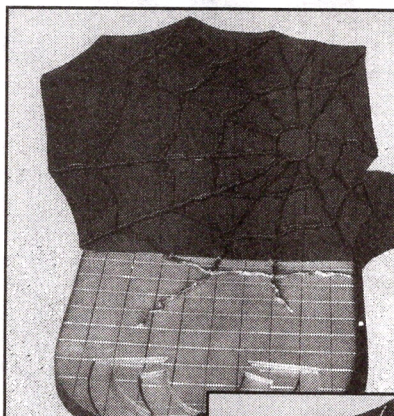
Now, it was time to get back to the base. I airbrushed a *Tamiya Black Primer* coat because, I wanted to leave the recessed, molded-in lines of the base black. Afterwards, I airbrushed the bottom of the base with *Model Masters Metalizer Steel* colored paint. Holding my airbrush almost flat with the base, made it possible to leave those lines black. I did the same for the back of the base except instead of the steel color, I used a burnt iron color. I painted the back again the same way and was able to leave the molded-in lines black. After the burnt iron dried, I used the finest paint tip on my airbrush and very carefully sprayed around the spider web pattern on the back and the base with a flat black. Then I "misted" (hold the airbrush back from the model about 10 - 12 inches and direct the spray toward the model, moving the airbrush in small circles or an irregular pattern) the whole back lightly to just barely change the color of the burnt iron on the back of the base.

I brush painted the web pattern on the back and base with three different color paints: First was a *Gunze Flat Gray*, second was *Tamiya Chrome Silver*, and third was the same iridescent white/metallic pearlescent white that was used on **Spiderman's** eyes.

The only thing, I did not care for about this kit is the cocoon. It simply looks like a bunch of rubber bands. I painted it the same way and with the same colors as I painted the web pattern. You can display the base with, or without the cocoon. I left mine off because when you put **Spiderman** on the base, there is only one place left for the cocoon to sit. In this position, it will block off the work you did on the web pattern on the

back of the base.

As I said earlier, these are a couple of nice kits and when displayed together they make a nice addition to anyone's hobby room.



The base (top) painted & waiting for "webbing"; Spiderman primed and ready to go (left); Base completed w/webbed criminal (right)



The finished product - with or without Mr. Rubberband Man - your choice.



with Tommy Ellis of Tom & Jerry Studio

Exploring the Edge



to the box art. I liked the contrast of the metallics against the light skin tones of the girl. By air-brushing the blue-green metallic the finish came out very clean and gave the kit a nicer finished appearance. This is NOT a kit for a beginner or someone that isn't sure of the skills. For the more advanced builder and fans of anime style kits this kit is more than worth the money.

The **Sabrina** kit is one of Soldat's newest. Sculpted by John Allard, this is a good medium skill kit in 1/6th scale that is affordable. The kit comes in six pieces plus chain and wire to make the chain ends. At first I didn't know if I would like the way the face was done but after the kit is painted the kit really comes together. This is another kit based on an original idea of John's. The sculpting and casting

is well done and there is only one seam to fill on her right arm. I had the kit ready to paint in less than an hour and spent less than two hours painting. This kit really looks good when finished. The pose with her weight shifted to one side and back is well done. The kit will stand by itself before the boots are attached. This shows that the balance is thought out and done correctly. The base is just big enough to add a little height to the kit without over powering it or needing a lot of extra shelf space. Unlike the M.A.C.H. Angel, there is no real need to pin this kit at the joints. The only pins I used were in the feet.

This is a good kit for people that have decided to try something with a little more challenge. The extra challenge here will come from the addition of the chains and the facial tattoos that call for a steady hand.

John is still relatively new as a sculptor, but I like his work and look forward to what he does in the future.

The **Princess Ananka** from Fairbanx Models is the first in a series of kits designed to go along with the Aurora monster kits. The series titled Monster Mates will have its second in the series available when you read this. Princess

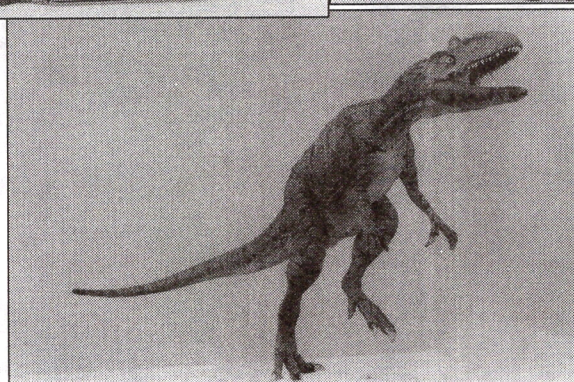
Ananka was sculpted by Jim Fawkes and is done in 1/8th scale. With only four pieces it is the easiest to assemble and with accurate box art is not too hard to paint. The mold lines were no problem and there was no need to putty the area at the arm since an arm band hides the break. I

For all of the people that have asked for more girl kits, I thought I would show you three kits that have come out in the last few months. These kits use a wide range of skill levels, so you will have a new challenge no matter what your skills. I won't spend a lot of time telling you how to paint skin again, each of these kits are straight forward in the painting techniques required. The fun with these kits is the fact that each allows you to use your imagination in the painting.

The kits I used are the **M.A.C.H. Angel** from **Streamline Pictures**, **Sabrina** from **Soldat** and **Princess Ananka** from **Fairbanx Models**. The hardest of the bunch is the M.A.C.H. Angel and the easiest the Princess Ananka.

The **M.A.C.H. Angel** kit consists of thirty-five pieces with posable wings and a choice of her firing missiles or exposing her left breast preparing to fire. Streamline claims this kit can be built without seams showing, no putty needed. We've heard it all before, so I had to see this. Okay, so what do I know? I built the kit as instructed and did not use any filler and except for the neck, which was my fault, there were no gaps showing. The fit was as close as you could want on all parts. The wings functioned as promised and the only parts that had to be heated were the discs where the wings pivot.

Since the kit is based on an original idea it leaves the paint schemes open to your imagination. The instructions give you three ideas but don't dictate the colors. I like the freedom that gives the painter without them hearing how they used the wrong paint. I chose colors that were close



replaced the resin pin on her foot with brass and in less than an hour had another kit ready to go.

This kit is the most challenging to paint because of the girl's Egyptian skin tones. I found that by adding Liquitex Burnt Umber concentrate to my normal mixture for skin, the kit turned out fine. The bandages were painted with sandstone, which is just an off white, then this was washed with burnt umber. As I painted the kit I used my extra paint to do the base. This may sound strange but it ties the base and figure together visually. When the base was ready to be finished I dry-brushed Tamiya buff and sandstone on the high areas and heavily on the stones. The necklace is a good place to spend extra time. The necklace is gold with enameled stone for the wings and scarab on the front. I painted these in flat colors then coated them with Testors Clear Satin to give a light gloss.

As I said, these kits don't pose a big problem in either building or painting as long as you pick the one suitable to your skills. Kits like this will let you experiment with colors and painting techniques without feeling you have to follow exact color schemes. Some of you may notice I didn't mention anything about airholes. This is because in all three kits I found only five holes and three of these were in spots that would not show.

I mentioned Liquitex concentrates earlier and thought I would pass along a couple of things about them. I have found that using the concentrated paints I can change the tones in my paint cup instead of stopping to mix a new batch of paint. The concentrates are much thinner than the tube style of Liquitex and the colors are more vivid. The price is a bit lower and they are available from art and craft supply stores. Just add a bit of these to your paint cup with a little thinner and you can mix colors that are more spontaneous and blend better with the underpainting.

Just about now Fred is wondering what happened to the fourth kit I was working on. Well, the time gremlins got to me and sucked up all my extra time before my deadline. Since I can't show you the finished base with kit, this time I will at least show you and tell you about the dinosaur.

Kaiyodo produces a line of dinosaur models in vinyl that are second to none (available through **PDM**). The kit I received was the new 1/35th scale **Allosaurus**. The kit comes in seven pieces and is a breeze to build. It will not stand on it's own as it is in a running pose. It comes with a metal stand and base that will do the job but these were not what I had in mind. I have an elaborate diorama that this will go in and I had to come up with a fix for the not so stable dino. To cure this I filled it with resin after adding a brass rod to the right leg. This requires planning your bends to get the rod to conform to the leg and carefully drilling a hole in the middle toe of the right foot. The kit now stands with no help and is ready for the diorama I have planned for it. When this was finished, I took the lazy way out and didn't use an airbrush for the painting. Instead I took an off white, Armory Dark Brown, Tamiya Medium Green and simply brush painted the kit's base colors in about five minutes. This is done by blending the colors while they are still wet and then allowing them to dry only for the details. The details are a pattern taken from a crocodile and are dark brown painted on with a detail brush in a broken pattern. I painted this kit in this way to show that a realistic color scheme can be achieved without airbrushing or heavy glazing and washes. There is no dry-brushing. All the blending was done wet on wet. I hope to get in a photo of the finished piece in the next issue.

Next time I do believe I hear the siren call of **Monsters in Motion's** new **Barb Wire**. See you in the March/April issue.

Streamline Pictures
2908 Nebraska Avenue
Santa Monica, CA 90404
310/998-0070

PDM
PO Box 685
Commack, NY 11725
Tel: 516/499-4981

Fairbanx Models
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LAYERING COLORS

WITH BOB EGRINI



The crusade to find the best air brush paints shall be a mystery no longer thanks to Golden's Air Brush Colors. These finely engineered paints will give you smooth operation with minimal amounts of cleanup. Their wide color range and effective-

ness makes this product an appealing choice.

In this article I have chosen as my subject Lindberg's ID4 Exoskeleton. To lay the base coat down with a nice warm tone I start with a mixture of Golden's Transparent Shading Grey, Titanium White, and a hint of Raw Sienna. I then apply a wash made up of Carbon Black and Shading Grey; this will further enhance the detail of your kit. Ok, your gun is ready to fire, there are plenty of one ounce bottles of ammunition on your table and you are ready for the next step. My choice is again a mixture of Raw Sienna and Burnt Sienna. I apply the color by following the suggested detail pattern the kit has to offer keeping in mind the areas which will be highlighted at the end.



Finished Full Figure & Profile.

My next colors will be Raw Sienna and Raw Umber. These colors will follow the same pattern as the first but will be laid down in a tighter fashion allowing the first color to feather through. Having trained under the artistic talents of Tom Gilliland has taught me the importance of bringing color depth to my work; this is achieved by properly layering each stage of color.



Here's A Sampling of Golden's Airbrush Colors.



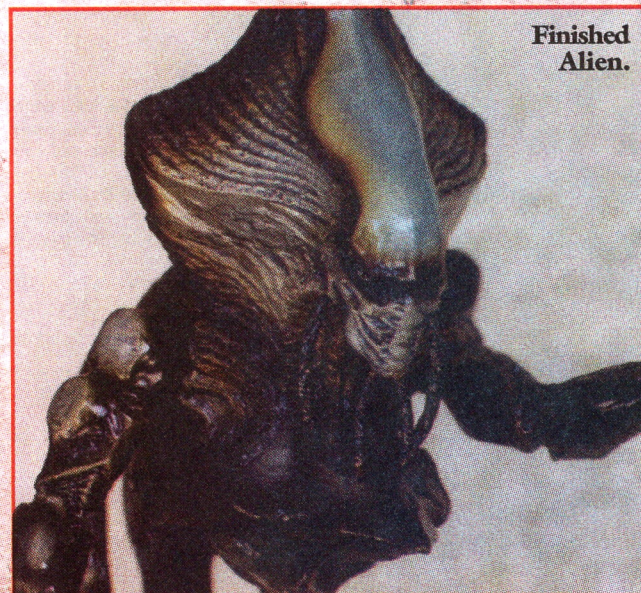
Second Stage of Color Layering.

My final mixture will be Raw Umber and Carbon Black. Following the same steps as before, I burn in my tone further, tightening the pattern and leaving the highlights exposed. Golden's Transparent Extender and Titanium White will finish the ghostly appearance needed to bring this creature to life.

So the mystery has been solved. The only thing to do now is to pick up a set of Golden's Air Brush Colors and see how they work for you. That's all for now; see you next time.

Golden Air Brush Colors are available from Graphaids Art Supply in Santa Monica (310) 820-0445.

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Finished Alien.



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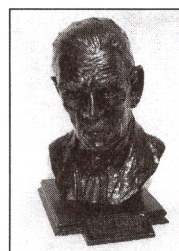
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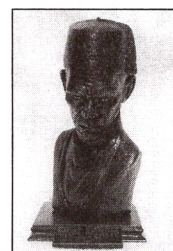
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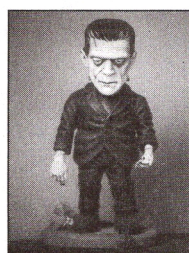
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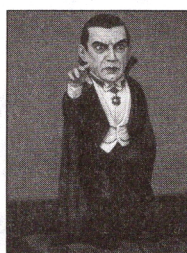
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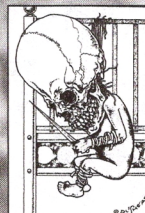
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A TRIBUTE TO

RAY HARRYHAUSEN

Attempting to Capture a Lifetime of Genius into a Single Image!

by Bill Craft

Hello out there in model land! This article is intended for those brave souls who wish to produce a model kit of their own.

First and foremost I am a professional kit builder and not necessarily an accomplished sculptor even though I have made my own custom bases for kits and on occasion, complex dioramas. I have what I believe are some really great ideas for kits, but I lacked the figure likeness ability to carry them out.. That's where Pat Delaney comes into play. Pat is an accomplished sculptor with over a dozen proven winner kits to his credit. On one particular afternoon while visiting Pat's home we began as usual discussing models and what would make cool kits and the idea suddenly came to both of us that we should form a partnership. Each of us have had similar joint ventures with others before that didn't really pan out. This time it seems everything clicked into place.

Our first venture together was "MAKE-UP CALL", showing the most Famous Monster in makeup. We were both very satisfied with it. I then began pondering and drew up some sketches of some other kit possibilities. The second venture being a Ray Harryhausen tribute kit.

Ever since the arrival of the Janus Chaney Tribute kit, I have wanted someone to produce a Ray Harryhausen kit in the same vein. There was a lunch date I had with Terry Fitton (Monsters in Motion), Taylor White (Creature Features) and Pat DeLaney some time ago and we discussed our wish lists of kits and the "RAY HARRYHAUSEN" tribute kit came up. Everybody thought it would be a great project to produce. Big name sculptors were banded about, but in the end no one would commit to it.

So a while later after I teamed up with Pat, I thought, Damn! We could this! I could do the base construction work and Pat could do the figure. And who better than a true Harryhausen fan, not someone who asks who's Harryhausen, to do the project.

Research was the fun part for me, since I have an extensive book and video collection for references. Knowing the movies and about the man was one thing. But to channel a lifetime of achievement into a single object was challenging. A challenge I was up for since I had nothing to lose and the possibility of a wonderful kit to create.

A simple line drawing done in haste is what started it. A trip to the local hobby store was in order to get materials I would need to do my part.

Balsa Foam. For the construction of walls and inter-core of floor. This material carves up beautifully and can be sanded, scored, and chiseled into a variety of different textures. The pieces can be bought in a variety of sizes and thicknesses. On the walls I chose to make the lower half a stamped plaster look, by simply using a really stiff brush. By just pressing in to the foam and making patterns with it, you can create a very interesting effect. The upper walls I left smooth and used fine sandpaper in a light circular motion.

Balsa Wood. This comes in about as many shapes and sizes as full scale lumber. I used a variety of small wood pieces on the walls. A nice moulding for the top. A straight piece for floor moulding and an even thicker piece for the center shelf. Care had to be taken in cutting these small pieces and getting the right miter cuts. It's basically the same principal as doing a real full size treatment in your own home except at a much smaller size.



The Finished Prototype.



The Rough Line Drawing That Started It All.



The All Essential Stack of Reference Material.

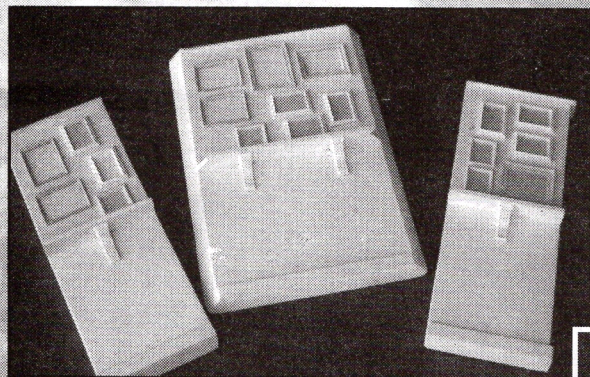
The floor was made up with a series of wood planks cut different lengths to get that natural floor look. A small hollow metal rod was used to make nail hole indentations in the wood. I left about a sixteenth inch gap between the boards and filled in the recesses almost to top with model putty, being careful to leave an indentation between the boards. An outer frame work of wood was used to create to outer edge, with miter cuts in insure a proper fit. Smaller wood pieces were used to line the inner edge of the floor to give it that finished look. All of the wood was laid over an inner core of balsa foam carefully cut to size. I used hot stuff with zip kicker to adhere the pieces.

Doll house accessories. What an amazing vast array of goodies one can find at a doll house shop! Pat and I were able to find a bunch of miniature picture frames that were an important accent to this kit.

The thought of hand-making these little frames was not a pleasant prospect. Needless to say, I cleaned out the store of these frames, purchasing a variety of sizes. I glued these in an orderly fashion to the walls, placing a special sculpted frame in the center for Willis O'Brien (And if you do not know who O'Bie is, shame on you!)

Special decorative accents for the table legs and shelf brackets for the walls were also added to our pile of treasures.

The table. Other items of interest Pat and I found at this shop were miniature t-squares, rulers and a wonderful assortment of goodies for the table. I envisioned the tabletop with the emphasis on the very core of Ray's abilities. A mini stop-motion diorama of the Cyclops on the isle of Collossa with an assortment of working tools and notes surrounding it.



The Walls Created from Balsa Foam Accented by Balsa Wood Strips, Ornate Shelf Brackets and Frames Acquired from a Doll House Store.

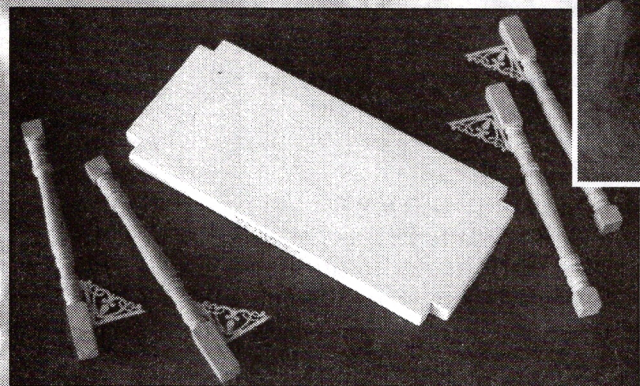


Table Top Made from Balsa Foam with Miniature Wooden Legs and Decorative Accents.



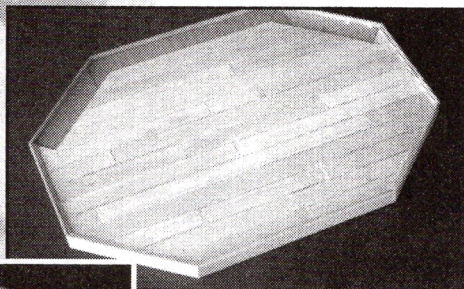
The Beginnings of the Table Top with an Array of Miniature Goodies and the Island of Collossa.

The Walls. I wanted to showcase as many of Ray's creatures as possible. The problem of course is which ones. (So forgive me if I left out your own personal favorite.) The next challenge was to make the photos as clean and readable as possible. The modern miracle of computers comes into play here. I scanned the various photos into the computer with a high line resolution and balanced out the tones. I then scaled the photos to the proper dimensions and printed them out of a high definition image setter. The results are clean crisp semi gloss photo prints that really adds to the realize of the kit. These are not the crummy large dot-matrix Xerox's you may have seen in other kits.

The Posters. To add another dimension to this kit I wanted to include some of the 1-sheet posters from some of Ray's films.

Since scanning full size 1-sheets into a computer would be a major headache, I researched out various color reference books and selected the posters from there. Scanning in color is a bit more involved than black and white and extra care was taken in color balancing. The quality of the original source material varied from good to downright awful.

The posters were then ganged onto a single sheet and printed directly from a Mac through a laser color printer. For what I wanted to accomplish I believe the results to be a wonderful addition to this kit.



The Floor Created With Balsa Wood Strips.

The in Progress Mini-Cyclops.



The Beginnings of the Table Top with an Array of Miniature Goodies and the Island of Collossa.



The Mini-Posters and Photos

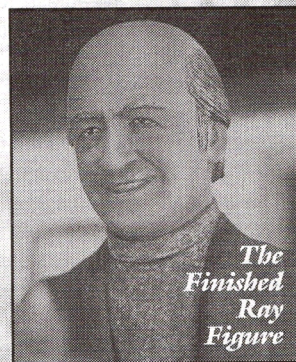


*The Doc and The Craftbeast.
(alias: Pat DeLaney and Bill Craft).*

The Figure. Pat and I wanted to showcase Ray in his heyday surrounded by his life's work. (Or as much of it as I could squeeze onto the base.) After much discussion, we decided to do Ray as a middle aged man to represent him somewhere between "Mighty Joe Young" and "Clash of the Titans". We wanted him to be leaning on the diorama table with a gleeful grin on his face as if to say "This is it". The process of capturing the likeness of Ray was a tedious one. Pat had to resculpt the head 3 times before we felt it was as close to the man as it could be. Pat pushed himself to the breaking point on several occasions during all this. There were times when we doubted that we could do this project, but in the end I believe Pat and I captured the essence of Ray Harryhausen to the best of our abilities.

We finished off the kit with a brass engraved nameplate, just to add a little bit of class to our efforts.

In closing I would like to say that what we wanted to do was to create something really special, not only for ourselves, but for the fans and collectors. Without whom, and their love for Ray's work, would have not made this tribute kit possible. This was an expensive kit to produce, but I think it was worth it. Just the joy of creating this tribute to a man who has given me and so many others, so many wonderful memories to last a lifetime, is profit enough.



*The
Finished
Ray
Figure*

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Men in Uniform



with Guest Columnist Mark Warthling
Photos by Greg Katnik

Fort Duquesne's Officer, 3rd Bn., Grenadier Guards, Inkerman, 1854



Upon inspection of the kit, it is cast in 4 pieces completely in resin (The body, head wearing bearskin, right hand with revolver, and the provided base). Fort Duquesne has a reputation for fine casting work providing figures that require very little prep work, if any, before painting. This has also been my experience with them. This kit, however, suffered somewhat on the surface

which required some filling and sanding. I don't believe this was due to poor casting, but I think the imperfections are inherent in the original master.

Assembly was quite simple since the head need only be attached to begin painting. I "pinned" the head with 1/8" brass rod and used 5 minute epoxy as the adhesive. I generally try to stay away from "super" glues as the joints tend to break too easily. After the head had dried, I shot the figure with an auto body primer (Plastikote Grey). This brought out all of the imperfections on the surface of the figure that would require filling and/or sanding. After filling where required with Squadron Green putty and sanding it all smooth, I reprimed the entire figure again. I usually allow the final primer coat to dry overnight and then smooth it out by gently wet rubbing it with some 0-0-0 steel wool to get a very smooth surface. 0-0-0 steel wool is available in any auto supply shop. Now we are ready to paint.

I will be painting the figure using oil paints, and in doing so will have to "undercoat" the entire figure with acrylics first. I use Jo Sonja Artist Gouache or Polly-S for this task. The undercoat colors should be the same general color as the oil color will be. Apply the acrylic color very thin in several coats so as not to rough up your smooth surface on the figure. Once the figure is completely undercoated, the eyes can be painted.

PAINTING THE EYES

A figure's eyes are the most important part, because that will be the first place your audience will be looking. A good pair of eyes, brings a figure to life! For painting the eyes, a small quality brush, like a 10/0, is necessary and a pair of Optivisors proves very helpful. One method of painting eyes is to first paint the entire eye hole with a dark color, I use Polly-S Ogre Brown. The next step is to paint the "whites" of the eyes, Polly-S Elf Flesh works well for this, leaving a very thin outline of Ogre Brown surrounding the entire eye. This outline represents the eyelashes. Next, paint the colored portion of the eye the desired color, making sure that both eyes are looking in the same direction. Now, place a black pupil in the center of each colored portion. For a final touch, a back-light can be added. The back-light is the nat-



ural tiny light reflection that is present in everyone's eyes when looked at. Simply wet your 10/0 brush with some white and make a very tiny white dot in the same spot on each eye. (refer to Diagram-1) The figure is now ready to receive oil paint.

PAINTING THE FLESH

The details of applying and blending oil paint could be the subject of an entire future article. For the purposes of this article I will simply describe the colors I used on this figure, and generally describe the application. For the flesh I used the following mixture:

FLESH COLOR CHART

Using Artist's Oil Colors

Approximate Ratio of Flesh Mixture:

- 45% MARS BROWN
- 30% YELLOW OCHRE
- 15% Juan Brilliant
- 4% Cadmium Lemon
- 4% Titanium White
- 2% Cadmium Red

Flesh Highlights:

- Naples Yellow
- Naples Yellow Lt. Extra
- Lt. Extra/White

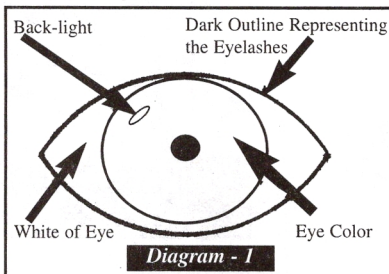
Flesh Shadows:

- Burnt Umber/Venetian Red
- Mars Orange

The basic flesh should first be laid down over all of the flesh areas of the figure, and then smoothed out till no brush strokes are visible. After all of the flesh is smooth, the shadow color should sparingly be blended along the hairline, around the mustache, along the sides of the nose and into any deep crevices on the face. The highlight colors should, also sparingly, be blended at the high points of the forehead, along the bridge of the nose, cheek bones, and any other high points of the face. This same basic principle can be applied to all areas of the human anatomy. The following colors were used for the uniform: For the Red colors I used a mixture of Cadmium Red and Indian Red mixing in Raw Umber for the shadow color, and highlighting with Titanium White. For the pants I mixed Indigo, Lamp Black and Paynes Grey for the base color, shadowed with straight Lamp Black and highlighted with Parchment. The Bearskin was painted a mixture of Indigo and Lamp Black, and highlighted with Parchment. The white strap was first painted with Parchment and then highlighted with Titanium White. The overcoat is supposed to be a blue/grey color, so I mixed Paynes Grey, Parchment and Raw Umber and got the perfect color. This was shadowed with Paynes Grey and highlighted with Parchment. The shoes were simply painted Lamp Black as they would later get covered with mud. I painted all of the gold panels and buttons using an enamel. The figure is basically done, and can now be mated to the base and groundwork. Groundwork should normally be done before the figure is painted so as to minimize the handling of the finished figure.

THE GROUNDWORK

When it came to the groundwork, I decided to discard the provided base and create my own. I started with a quality 2"x2" surface area block base and drilled holes in the top that would accept the 1/8" brass rods that would be extending



from the figures feet. I then mixed up a ball of A+B Epoxy Putty, available at your local hobby shop, to be used to replicate a wet muddy surface. I stuck a toothpick into each hole in the base's surface so as not to plug them up, and began to apply the putty. You need to work rapidly because the working time with the A+B is only about 20 to 30 minutes. After covering the surface of the base, I wetted the A+B with some water and began to whip it into a sloppy, muddy looking surface. Try to create some lower areas in the mud which will later become puddles! Once you are happy with the surface, remove the toothpicks and insert the figure into the base and push the feet down into the mud. Push them down to where the mud is up over the sole, you don't want the shoes to become submerged. Now carefully pull the figure back out of the base so as to leave perfect foot impressions in the A+B mud. After allowing the A+B to cure overnight apply several coats of Jo Sonja acrylics, a dark brown color. Use as many coats needed to get good coverage. Once this has completely dried, it needs something to give it a really wet look. Apply a couple of coats of Future Floor Wax over the surface and the mud will be complete. Now to create our mud puddles. Mix up some 5 minute epoxy, and add some enamel paint to it, (the color should be a few shades lighter than the mud color), and apply it to the lower areas and allow it to level. Once dried, you've got puddles! Now the figure can be glued down to the muddy base. Once again use 5 minute epoxy for this task. To make it look as though our Grenadier has been sloshing around in the mud, I created a "splattered" mud effect all over the figure's shoes, lower trousers, and lower portions of the overcoat using a Dark Earth color in enamels. This color should be very close in color to the mud of course. Thin the enamel color out so as not to overpower the colors of the clothing. Now apply Future Floor Wax sparingly on any area you would like to see a glossy spot to give it the wet look.

The figure and groundwork are now complete and can be proudly displayed in your curio. I hope you picked up some tips from this one, and I hope to provide some more in the future! Until then, happy modeling.

A+B Epoxy Putty
Hexcel-Resin Chem Co
20701 Nordhoff Street
Chatsworth, CA 91311

Liquitex Oil Color
Grubacher Oil Color
Winsor & Newton Oil Color
(avail at art supply stores)

Jo Sonja, Artists Gouache
Chroma Acrylics Inc.
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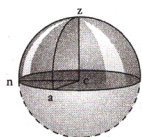
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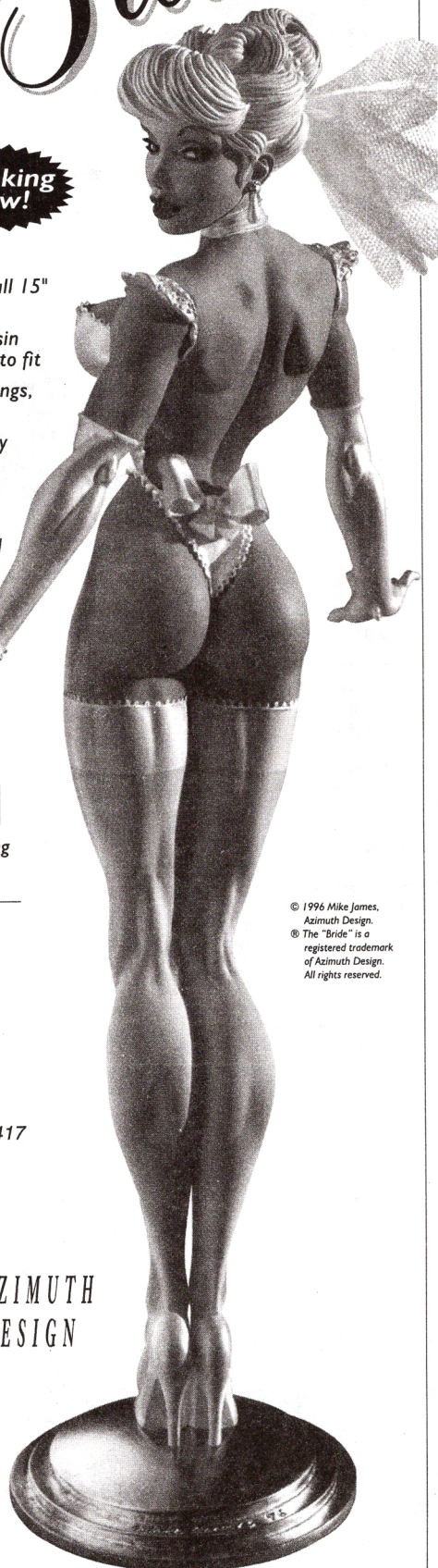
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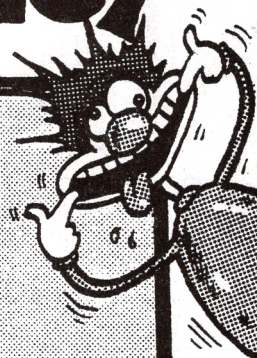
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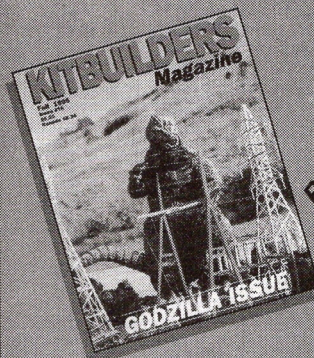
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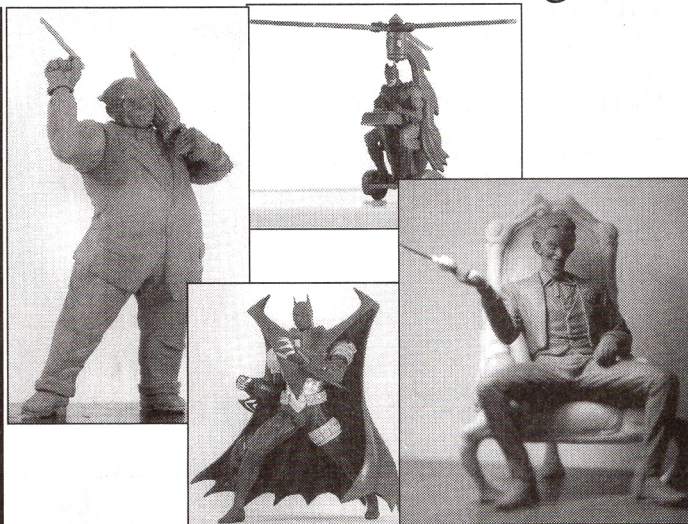
Sculpted by Bill Lynn, this kit is 13" tall, boasts a 17" armspan and weighs 6 pounds. Consisting of 9 resin pieces (including base), *The Abominable* comes in a box with color graphics. The price for the kit is \$99.00 plus \$7.00 for shipping and handling. Please send money orders only (payable to Bill Lynn) to:

Dr. Voodoo's Goo Goo Mummies
PO Box 26067
St Louis, MO 63136



Night Life Productions is proud to present *The Red Cloak*, the first release from the Larry Elmore collection. This kit is licensed, signed and numbered to a limited edition of 250 pieces. Sculpted by Joy Snyder and cast in solid white resin with a pewter sword. Also comes with metal earrings, metal clasp, leather straps, reproduced Elmore signature plaque and stands over 13" tall. All 15 pieces are sculpted and cast with a locking system for easy assembly. The kit is priced at \$125 (S&H Free!). For more information on this and other kits, please write or call:

Night Life Productions
PO Box 5542
Deltona, FL 32728-5542
Tel: 407/574-9003



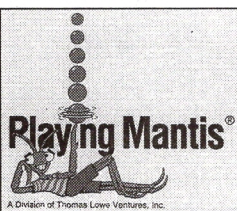
Horizon is pleased to announce a number of hot, new upcoming Bat-related kits. First up, an **in-progress** shot of the new 1:8 scale **Penguin** kit, sculpted by Charles (Bane) Rivera. You can expect to see this kit available February 1997. This is item number 37310 and includes Street Base w/Manhole, Umbrella and Cigarette Holder. SRP is \$99.95.

Another kit in-progress is the all-new **Joker** kit, sculpted by Steve Wang. As you can see, Horizon is moving in a new direction with this kit with a **seated Joker**. Should be cool.

Remember the **Whirly Bats** from the comic book of ages past? Well, they're making their way to hobby shops soon with figures of **Batman** and **Robin** included as shown.

Knight Quest Batman should be out as you read this. These kits continue their line of Bat-related kits and more are on the way!

Also, **Horizon's** entire line of Marvel Comics characters will be discontinued by the end of 1996, so if you haven't picked up your favorite Marvel character, get 'em while the gettin's good! Look for these and other kits wherever quality kits are sold.



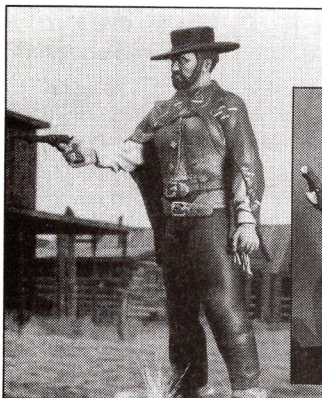
Well, you did it! Together, all of us bought so many *Polar Lights Addams Family* and *Mummy's Chariot* kits that we've left the good folks at Playing Mantis/Thomas Lowe Ventures no choice but to provide us with more!

Here's the scoop (and remember, you heard it here): as we went to press, the president of Playing Mantis informed us that the following **Aurora** kits were in the Orient being turned into steel molds for the injection-molding process:

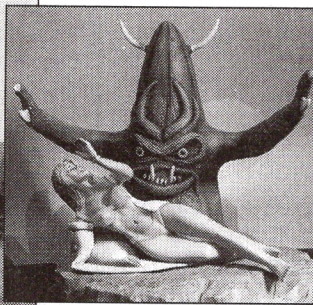
• **The Munsters Living Room** • **The Bride of Frankenstein**
• **Frankenstein's Flivver** • **The Undertaker's Dragster**

There is also one other kit being readied for plastic that is still in negotiations. All the above mentioned kits will be fully licensed. **Playing Mantis** is planning on releasing them in pairs, probably beginning with **The Munsters Living Room** and **Frankenstein's Flivver**. The ultimate goal is to have all five kits released by the summer of '97.

Kits will be first released as limited editions in solid colored plastic (though not necessarily through FAO Schwartz), then a more general release will take place with all kits having at least some glow-in-the-dark parts. Also, the President of Playing Mantis has specifically asked me to ask you this question: *If you could have one original, injection-molded plastic kit from Playing Mantis in 1997, what would you want it to be?* Please fax, e-mail, phone or write your request to us. We will compile the results and send them in to him. Remember, this is for a kit that's never been produced, although it could be of a previously released character with a new pose. Thanks for the help and let's keep this going! More is better!

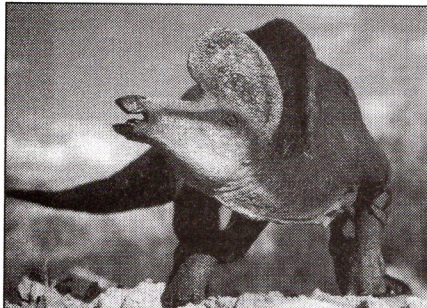


The Quick, The Ugly and the Dead! New, from those wacky guys at **Monsters & Mayhem Models**. New in their **Gunslingers** 1:16 scale series comes #WW111 - Man with No Name (Clint Eastwood, Bounty Hunter). Kit includes a display base and sells for \$22.95. Two other kits (not pictured) in this series is #WW112 - Wanted Dead or Alive (mortally wounded gunfighter) for \$18.95 and #WW114 - Tin Star (John Wayne U.S. Marshall) with base at \$22.95.



The first in "Mayhem's" **Bug-Eyes Monsters** is now available - #BEM500 - Cucumber Man from *It Conquered the World*. This is one of those sleaze creatures from cheap 1950s monster films. (Interesting how they always manage to get the girl, one way or another) Creature is also 1:16 scale and if you want one, better get one now because only 100 castings will be done. Priced to please your budget for only \$38.95 (includes bathing suit clad babe in distress and cave floor diorama base. Please add \$4.00 s/h for each kit. Contact: **Monsters & Mayhem, PO Box 10620, Costa Mesa, CA 92627-1062, Voice/Fax: 714/751-8620**

From **The Mental Mischief Company** comes a couple of kits for you. First up, **Alien Chestburster**, featuring 4 resin pieces in 1:1 scale (8½" high); comes complete with chest! Cost is \$85 plus \$4.00 s/h. Second kit is **Bat Beast** which is a 10 piece resin kit, sculpted by Steve West. 14" high and price is \$95.00 plus \$5.00 s/h. Contact these good folks at: **The Mental Mischief Company, PO Box 2638, Clackamas, OR 97015-2638**.



Here's something from **Link & Pin Hobbies** - a **Fleeing Lambeosaurus**. This kit is produced in 1:20 scale (9" high by 20" long) and is a one-piece casting. Includes glass eyes. Sculpted by Paleoartist Keith Strasser of Dragon, Inc.

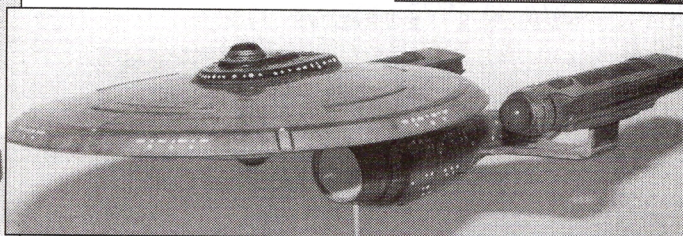
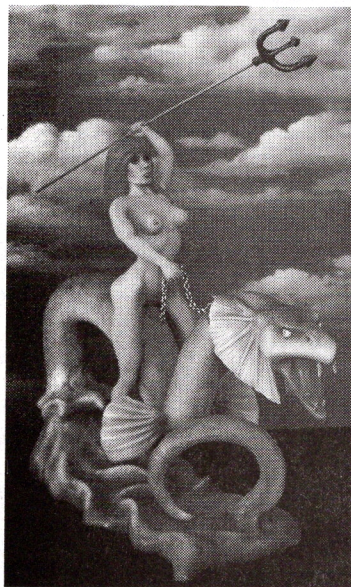
Only 30 of these will be made! Cost is \$260 plus \$5.50. Contact them at: **Link & Pin Hobbies, 7868 South Magnolia Way, Englewood, CO 80112 Tel: 303/741-4712 Fax: 303/843-6367 e-mail: thr_dinos@wow.com**

The latest from **Cinema Art Models** comes something to please sci-fi fans: **X-Agents** stands over 11" tall and as you can see, both the male and female agents stand on a circular base next to an alien fetus in a flask. The female agent holds a .38 Special at the ready and looks off her left shoulder in surprise. The male agent points to something in the distance and holds a flashlight in his other hand. This kit is available directly from **Cinema Art Models, 6510 Deer Trail Drive, Wharton, TX 77488 Tel: 409/532-8535** or wherever quality kits are sold.

X-O Facto presents something totally new in girl kits! **Selena and the Battle of Marog** is a large kit that includes the sea serpent, the girl and the trident. Cast in solid resin, this kit can be yours for \$199 plus s/h.

Also available is this **Organ w/base**. Perfect for that lone Phantom kit that's just sitting on your shelf.

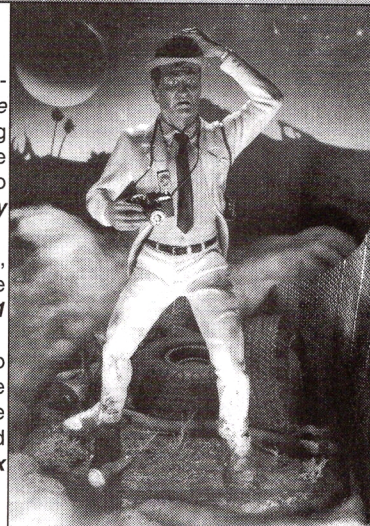
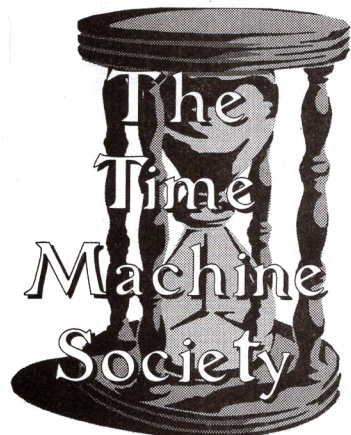
For more information on these and their full line of kits, contact: **X-O Facto, PO Box 341368, Los Angeles, CA 90034** or call their 24 hour order line: **310/559-8562**.



The Time Machine Society was founded in 1995 on the one hundredth anniversary of the publication of H.G. Wells' first novel, *The Time Machine*. A quarterly bulletin will soon be published featuring among other things, information on the various models inspired from the movies and props based on this classic novel. Individuals wishing to obtain or submit information may write to: **The Time Machine Society C.P., 63 CDN, Montreal, Quebec, Canada H3S 2S4**.

Also, **Rebellion Creations** is announcing their new USS Enterprise, Dash C. This is a 1:1400 scale kit, retailing for \$65 plus s/h. For more information, contact: **Orne Montgomery, Rebellion Creations, 531 Bedford Rd., Las Vegas, NV 89107 Tel: 702/878-0390**

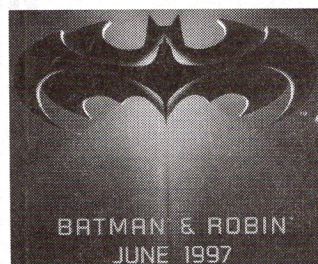
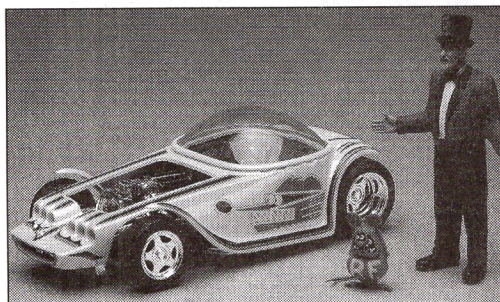
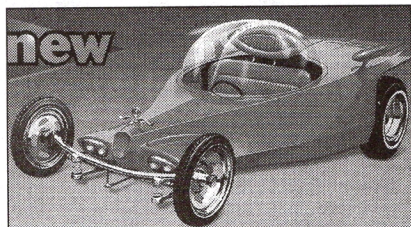
Finally (at least on this page, more on the next), from the people who brought you **Princess Ananka** comes **Monster Hunter K**, a 1:6 scale kit of Darren McGavin as Carl Kolchak. This hefty kit captures a scene from the infamous "The Zombie" episode and comes with a junkyard base and lichen for extra detail. Cost is \$94.95 pp from **Fairbanx Models, 13483 Stowell Road, Dundee, MI 48131**



Revell-Monogram is promising some great kits for 1997. Pictured here are just a few of their model offerings for this year. Big Daddy is making the scene with an all-new Beatnik Bandid II, along with Big Daddy and his sidekick, Rat Fink (figures sculpted by John Dennett). Roth's Road Agent will also be appearing.

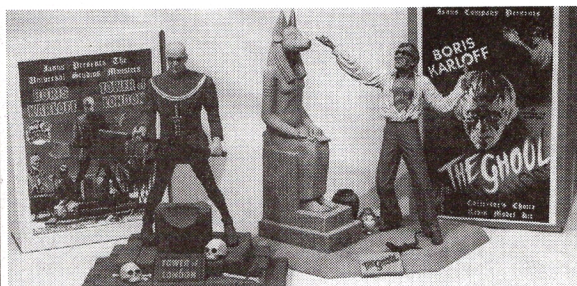
What's 1997 without a new Batman movie? Can't happen, so we'll be seeing a number of vehicular (let's keep our fingers crossed for more *figure* kits too, although no word as we went to press) kits: an all-new Batmobile™ in 1:25 scale based on the new movie, "Batman & Robin" as well as Robin's own Redbird™ motorcycle in 1:12 scale. The new Batmobile is slated to be a single-seat (no more driving Miss Vicky, I guess) and Robin's cycle will feature high-tech gadgetry. Both will be molded in black and should be available in May with a suggested retail price of \$14.00 each.

Jurassic Park will be stomping it's way to theaters with a new movie, "The Lost World: Jurassic Park" and these new kits coincide with the release of it (May). There will be the Hunter's Humvee "Snagger", a civilian version of the military vehicle, Gatherer's Mercedes Benz AAV, an Adult Tyrannosaurs Rex and Velociraptors. All are SnapTite®, with suggested retail prices of \$14.00 each. All of the above-mentioned kits will be from new tooling. We will keep you posted on these and any other 'hot off the press' kits coming your way. Stay tuned.



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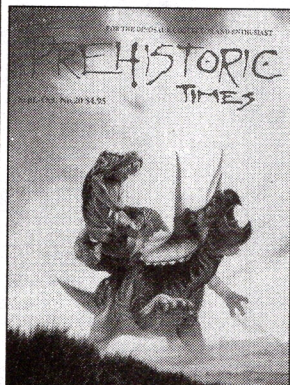
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"At the Newsstand!"



Here's the latest installment of "At the Newsstand:"

The latest issue of *The Prehistoric Times* covers Ray Harryhausen on Dino movies featuring an interview by Jim Main and a ton of prehistoric toys and models.

DRONE also covers a ton of stuff, as usual. Inside the issue shown, they've got Warp kits, Millennium Falcon, Snake Pliskin, Pumpkinhead bust, The Crow, Building the USS Drone and iD4 Exoskeleton. Great reading, as always. What I really enjoy most of all is the British wit. I'm picking up a whole new vocabulary just by reading it and I'm feeling pretty "chuffed" about that! For more info on subscribing, check their ad this issue.

Ron Sousa's publication, *Historical Miniature and militaria* is absolutely fantastic reading. This second issue is better than the first. The cover (Master Bill Horan's Chickamauga diorama) alone is worth the cost of the magazine! It's chock full of show coverage, artist profiles (Derek Hansen, Mike Good and Chris Mrosko); Bill Horan provides details on the creation of the Chickamauga diorama and lots more, much of it in color. Great job, Ron. Thanks for presenting the world of military figures in such a defined and creative way.

The issue of *FineScale Modeler* that you're looking at represents their second issue in the new format. I'm glad for the format change, and I'm assuming that they'll still be making more changes as time goes on, but we're still waiting to see more on figure kits (how-tos, reviews, etc.). So let's get involved, shall we? Write articles for them and submit them to the editorial staff over in Waukesha. Give it your best shot and see what develops. The figure kit end of the modeling world has been steadily growing by leaps and bounds for a number of years now and it's time that we begin to see figure kits everywhere.

Kitbuilders #20, covers The Mad Model Party 3, last summer's Chiller show, John Tucky's Rodan diorama, a ton of other things and another one of Kitbuilder's 'lampoon' sections. Parts of it are hilarious.

AFM #6 hit the stands and it covers GEOmetric Design's Vinyl & Resin Empire, Sculptor Takeya, Lindberg's iD4, Japan's Televised Modeling Champion (featuring the USA's very own, David Fisher - yeah!; plus tons more.

The October issue of *Airbrush-Action* has a great article by Brian A. Karell on painting Integ's vinyl Crow kit. Also, for cartoon buffs, there's a very decent article on behind-the-scenes artwork on the new animated Superman series. Contact *Airbrush* at: 1985 Swarthmore Avenue, Lakewood, New Jersey 08701-8052 Tel: 908/364-2111 for more information on this and other back issues.

Sci-Fi & Fantasy Models from the UK goes into science fiction/fantasy with some figure-related articles. The issue shown covers, reviewing a vinyl Godzilla, creating future worlds with special effects wizard, Steve Begg, scratchbuilding Imperial Aliens and more. Full of stuff!

Last, but not least, **Monstrosities** publishes a catalog that does more than simply highlight model kits. This issue has an interview with Australian scientist and paleo-artist, Mike Adamson. Great reading especially for those into the prehistoric.

Anyway, that's it for this issue. Check back again next issue for more highlights and updates!

For more info, write these publications at the following addresses (enclose SASE):

Kitbuilders: Box 201, Sharon Center, OH 44274-0201 Tel: 330/239-1657

Prehistoric Times: 145 Bayline Circle, Folsom, CA 95630-8077

Amazing Figure Modeler: PO Box 30885, Columbus, OH 43230

FineScale Modeler: PO Box 1612, Waukesha, WI 53187-1612 Tel: 800/446-5489 (for subscriptions & renewals)

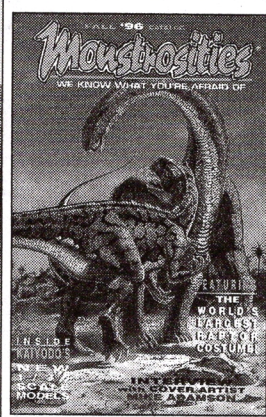
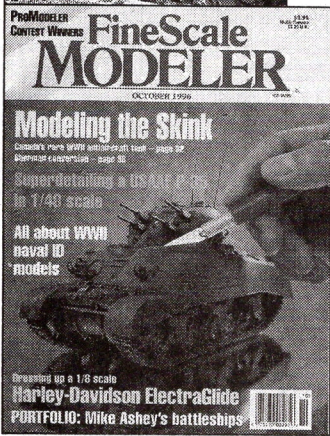
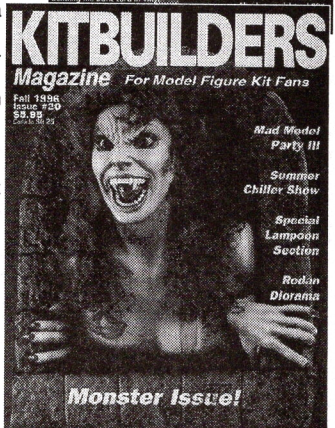
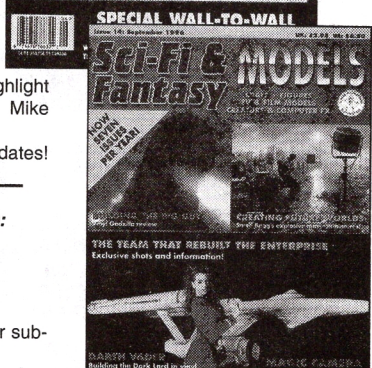
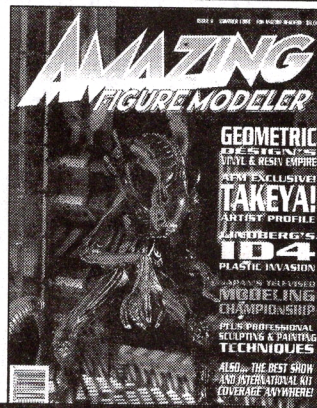
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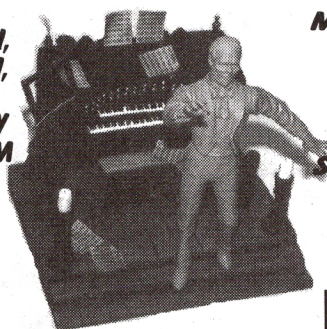
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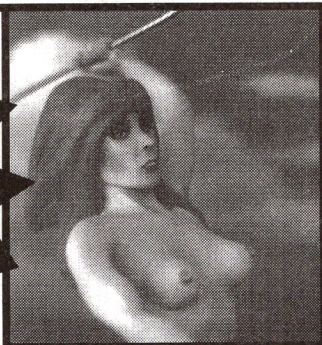
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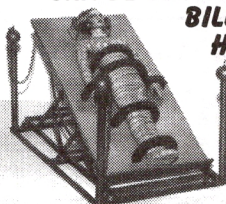
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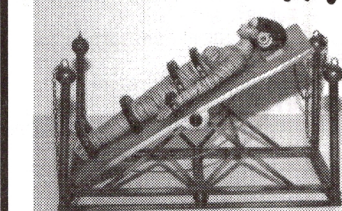


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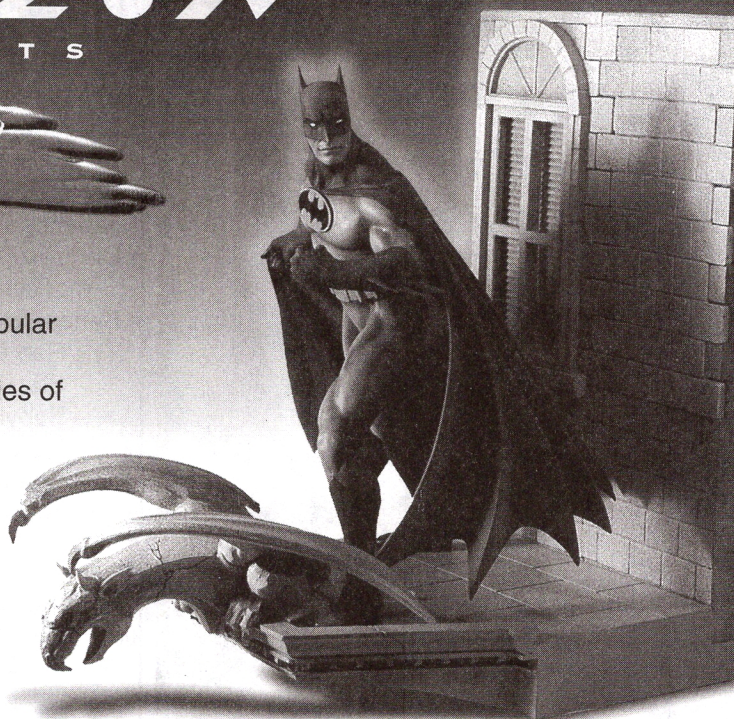


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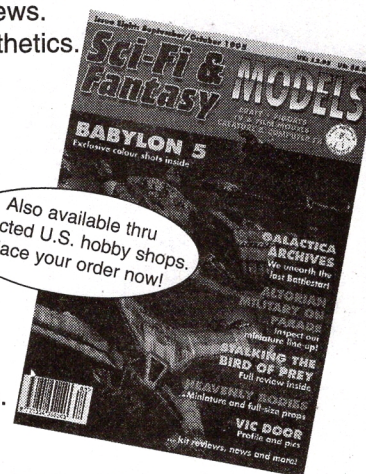
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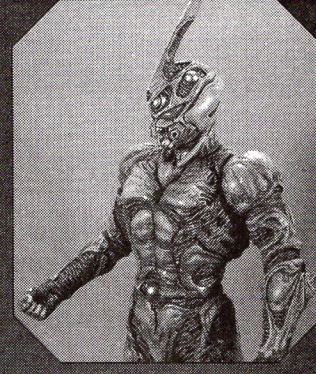
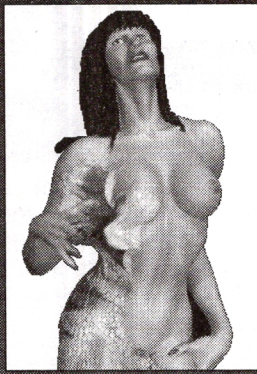
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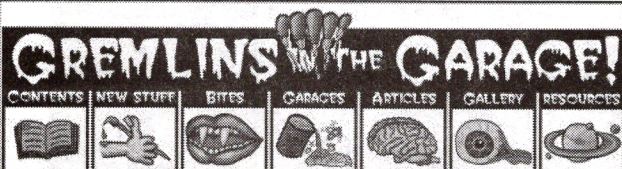
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Coming in the March/April #15 issue of The Modeler's Resource:

- *Animé My Way's* Jerry Buchanan explores some possibilities with some P-Unit animé female kits - Hooah!
- Streamline's *Delicate Stench* makes it to our pages with a review/how-to by Bruce P. Byerly
- Join Jim Bertges as he profiles Greg Aronowitz of *Legends in 3D*
- Tom Gilliland does it up to the Skexxis, from Dark Crystal
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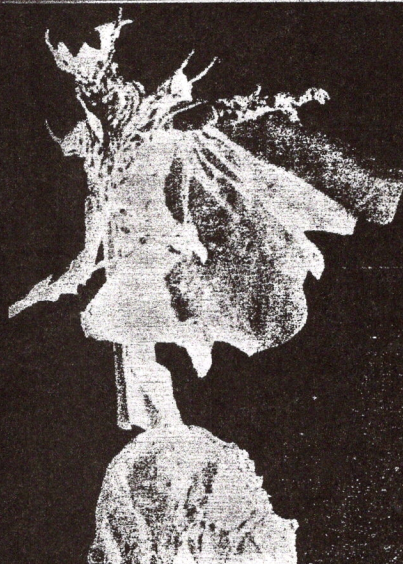
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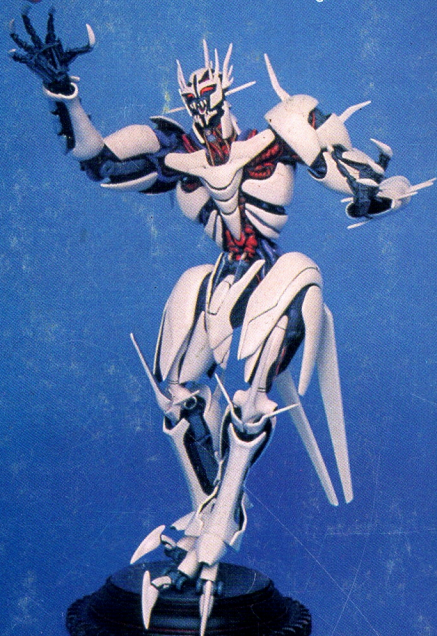
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